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IMERSA Summit, Denver, Feb. 3–5

About 120 people braved more than a foot of snow to attend the **IMERSA Summit** in Denver, CO, Feb. 3–5. IMERSA, which stands for **Immersive Media, Entertainment, Research, Science, and Art**, is a trade association that brings together digital fulldome theaters, planetariums, and giant-screen theaters. The meeting included screenings of fulldome shows, panel discussions, presentations, and a recognition banquet, and opened with "Fulldome 101," an optional one-day workshop that introduced the tools and techniques of fulldome production to newcomers to the medium.

But the night before the Friday workshop was scheduled to start, about 15 inches (38 centimeters) of snow fell on the Denver area, snarling ground and air traffic. A number of delegates who had planned on arriving on Friday found their flights delayed or canceled. Although the **Denver Museum of Nature and Science**, the meeting's host, would otherwise have been closed for such weather, meeting coordinator **Dan Neafus** and the rest of the DMNS staff opened the building on Friday morning so the workshop could proceed. Most of those who had planned to attend the workshop had arrived before the snow began, and so only had to find their way from their hotels to the museum. In the end, about a dozen people were delayed by the snow, and only two unfortunate delegates never made it to Denver.

The meeting was quite unusual in its mix of people from the giant-screen and planetarium worlds. Although there has always been some overlap — more than 40 giant-screen dome theaters are also planetariums, and perhaps a dozen GS theaters are in museums that have separate planetariums — previous conferences were predominantly oriented to one or the other type of venue. About one-third of the Denver participants were from GS theaters, with the remaining two-thirds from fulldomes or planetariums.

The major theme of the meeting was the growing convergence of planetariums, fulldomes, and giant-screen dome and flat-screen theaters. Several presenters spoke about the lessons the fulldome community could learn from the experience of GS filmmakers, and about sharing content among the various types of venue.

The mood was upbeat and optimistic, as people from the different segments learned about new digital production and projection technologies that might soon be available for their theaters. Producers from the fulldome world have mostly been creating their shows with computer graphics, and have only just begun thinking about shooting live-action footage for dome shows. They learned that many of the problems they are now confronting,

*(see **IMERSA** on page 6)*

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Exploding the Frame

Seeking a new cinematic language

by Ben Shedd

This article covers my first view of what I call frameless filmmaking. It was first written in 1989, when IMAX 15/70 film was the largest screen format in the world. But the medium has expanded from IMAX giant screens to include all viewing screens with high resolution, wide field views, and a viewing area that is closer than the width of the screen. The overview has held strong over the years, even as digital wall-size displays, digital dome screens, and expansive desktop screens have come on the scene. The newer screens, like the huge IMAX canvas, require a new way of designing imagery and image sequences and are part of this new expansive cinematic language.

In cinema as we know it, we all use a language of filmmaking (wide shot, close-up, over-the-shoulder, stage line, moving shots, static shots, effective edit points, sound cuts, music cuts, etc.), even as we bring our own individual styles to making films. As far as I can tell, all of these working rules are dependent on the image being shown within a frame. It is the common frame of reference for all of our work in film or television.

The 70mm, giant-screen film formats, with projection screens 60 to 90 feet wide and 30 to 60 feet tall, and with film frames five to ten times the area of 35mm film format, have created cinema images

*(see **SHEDD** on page 10)*

Premiering this Month

Dr. Seuss' The Lorax
John Carter
The Hunger Games
Wrath of the Titans

See page 15.

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Debating Digital Standards

by John Fraser

Venue operators, filmmakers, and distributors agree about one thing: digital conversion of giant-screen theaters is changing how they do business. But they are all hard pressed to say how conversion will impact them. The first draft of standardized **Digital Immersive Giant Screen Specifications** (DIGSS 1.0) was adopted in the fall of 2011 by the **Giant Screen Cinema Association**, but that vote doesn't tell the whole story of how this specification came to exist.

The GS industry has been challenged to come to terms with the rapid conversion of film formats to digital over the past few years. Readers of this journal are clearly up to date on how that conversion is being pursued, what the equipment manufacturers are claiming their equipment can deliver, and what converting or playing wait-and-see will mean to the survival of venue operators, film producers, and distributors.

There have been innumerable claims about the effects of GS films on viewers, whether those claims are tied to the entertainment outcomes of thrill-seeking or the learning outcomes that have justified funding of science documentaries by the U.S. **National Science Foundation**, the **National Film Board of Canada**, the **UK Film Council** or other government agencies. But the question remains, where is the industry today when it comes to the conversion debate, what can we say professionals know about this conversion issue, what are the concerns that we believe we face, and is there a real story that we all need to know?

In 2010, the NSF provided seed money to a small group of industry professionals and the GSCA in response to a grant proposal submitted by the Marblehead, MA-based **White Oak Institute**. I served as the independent evaluator charged with assessing whether this group achieved the outcomes it set for itself, and led the assessment of how the GS industry responded to its efforts. This article is an overview of what we uncovered in our evaluation, and the future of the digital specification debate.

First and foremost, the NSF is interested in fostering science learning in America. They don't fund GS films to support the entertainment industry, so there's clearly push and pull about what they want to support and what that means to the filmmaking business. We need to recognize that the DIGSS efforts were first and foremost intended to support shared specifications for science learning films, not the 3D industry generally, and most certainly not the Hollywood films that make it to the screens of most IMAX theaters.

A group of colleagues worked with me to review the research and evaluation of science learning films as an update to the groundbreaking analysis done by **Barbara Flagg** back in 2005. We wanted to see if the claims that the GS format produces unique learning outcomes could justify the investment of public funds. Our search came up short. Flagg and others have provided ample proof that audiences learn from GS films. There have also been a few promising experiments comparing aspects of the GS format, such as screen size and immersion, that suggest these attributes contribute to unique learning outcomes. **Alice Apley**'s evaluation has shown that 3D experiences yield different kinds of recall when compared to traditional flat-screen presentations. **Institute for Learning Innovation** researchers **Joe E. Heimlich** and **Jessica Sickler** collaborated with **KaChun Yu** on a study at the **Denver Museum of Natural History** that showed how GS experiences are more likely to cause physiological sensations not found in regular theaters. Despite these small studies, there is clearly a need for more research if claims of unique learning outcome are to be sustained in the future.

Our publication, due out in spring 2012 in the journal *Museum Management and Curatorship*, takes a full account of where these claims are, but it's important to note that there's not a lot of comparative research about traditional GS films' unique value beyond spectacle and entertainment. We suspect that there is a difference, but scientists need to be very careful when they start making claims that they can't support.

In June 2010, the White Oak Institute convened 24 participants, including board members from the GSCA, to develop a rough sketch of a specification for digital GS presentations. The resulting document was opened up for comment and refinement over a three-month period following the meeting, and subsequently reported at the GSCA's annual conference in September 2010.

In a survey distributed before the meeting, colloquium participants agreed that one problem facing those GS theaters devoted to science learning was an inadequate supply of films. The filmmakers felt that the economics of science learning films limits the scale of production to only a few per year, because there aren't

enough people watching these films, no matter how many screens are out there. On the other hand, the theater operators felt confident that there were enough screens available to support distribution, even excluding theaters that show only signature films or that otherwise don't regularly lease outside films.

The group also felt that the variation in theater shapes and sizes complicates standards, and that digital systems were unlikely to be able to fill GS screens without displaying visible pixels or requiring multiple tiled projectors. But the biggest concern that faced this group was a perception that administrators were thinking about mothballing their theaters because the cost of conversion and operation might exceed income.

In the end, the participants convened for two days in Marblehead. They set aside their disagreements and pulled together a comprehensive draft specification that they refined in the following months before presenting their recommendations at the 2010 GSCA conference. As an outside observer, I can report that the respectful tone and very quick agreement on many topics demonstrated a commitment to bringing issues to the surface, developing shared agreement on topics, and really describing problems that they all agreed with. It was fascinating to watch how quickly shared agreement was reached.

Following the work in Marblehead, the group opened the draft specification to public commentary from fall 2010 through spring 2011 and then sent forward a recommendation to the GSCA for consideration. The GSCA, in turn, voted in late fall 2011 to accept the specification and to take on stewardship and further development of the draft. Details of the DIGSS 1.0 specification can be reviewed at www.whiteoakinstitute.org.

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My colleagues and I set out to discover what the impacts of these specifications were on the field. We circulated a survey to the GSCA membership and through a notice posted here in *LF Examiner* in the fall of 2011. We learned that the project had achieved its stated objectives, even though the specifications were challenged on a number of points. While the team may have not achieved the consensus that White Oak Institute and the colloquium's other sponsors had hoped for, the specification effort is still fairly young and digital projection continues to improve at a rapid pace. The fact that people are debating the details of the technical merits and issues means that the effort was considered worthy and that consensus may emerge over time.

John Fraser

At present, there appear to be a few dominant concerns about common specifications in various segments of the industry:

While the majority of the respondents do not want giant screens to conform to a conventional screen shape, those who had been in the field less than five years were more likely than those with longer experience to agree that "We should change the giant flat and dome screen formats to conform to conventional shapes instead of creating a different 'giant' specification."

Filmmakers were more likely than others to be concerned that DIGSS would change their work in ways they could not anticipate, and were particularly concerned about how the technology might dictate their activities.

Those in museum-related positions were not particularly concerned about the technology, seemingly trusting the manufacturers to work out the kinks. But they were concerned about how to pay for conversion.

Our surveys also revealed an even split in the professional audience. About one-third of survey respondents were pleased that there is an effort to create common standards and this same group had increased its technological literacy. On the other hand, a separate one-third of respondents felt that the DIGSS effort might draw out the process of conversion by complicating the issue, slowing some institutions' adoption, or increasing the costs with stringent specifications that might outstrip the limited budgets available to support the change. The final third was more or less indifferent to the debate.

For those who weren't satisfied with DIGSS, the challenges seemed to surround a debate over the need to screen test the technical details (a process now officially under way with screen tests run by the GSCA's Technical Committee), rather than an overarching concern about the specifications in general. One respondent suggested that lack of enforcement would negate the process entirely. Others felt that failure to secure buy-in from the museum venues would diminish the value of DIGSS.

Some respondents worried that the standards will not be useful until the technical issues of aspect ratio and different standards for domes versus flat screens are resolved through screen tests. Others were concerned that early conversions were causing GS brand erosion and that low image quality in films marketed as GS formats in the commercial marketplace might reduce the overall business case.

And of course, some in the GS community stressed the need for practicality in the face of declining budgets. They wanted assurances that the DIGSS standards would work for those who have already converted their theaters: "Are we to disre-

*(see **FRASER** on page 16)*

Imax posts Q4/FY2011 results

On Feb. 23, **Imax Corporation** posted its results for the year and quarter ending Dec. 31, 2011. For the quarter, the company reported a profit of $6.3 million ($0.09 per diluted share) on revenues of $66.7 million, compared to a profit of $54.2 million ($0.80 per diluted share) on revenues of $69.2 million in the same quarter of 2010. For the full year, the company had a profit of $15.5 million ($0.23 per diluted share) on revenues of $236.6 million in 2011, compared to a profit of $110.8 million ($1.51 per diluted share) on revenues of $248.6 million in 2010.

Imax signed contracts for 209 theater systems in 2011, the second year in a row with signings over 200, and installed 170 systems. In the fourth quarter, the company signed 26 theater deals, and installed a record 57 systems. As of Dec. 31, 2011, the company had a record backlog of 263 systems, and 583 IMAX theaters in operation around the world. The company expects to install between 90 and 100 theater systems from its backlog in 2012, not including deals signed and installed within the year.

Despite quarter-to-quarter and year-to-year drops in profits of more than 85%, the report was in line with market expectations. Imax shares were trading at about $24 before the report, and have since been trading between $25 and $26.

In a conference call with analysts, Imax CEO **Richard Gelfond** said that the company would be launching its first "IMAX-centric" brand marketing campaign in the second quarter of 2012. He said that the initiative, which will consist of "digital media, public relations, grassroots activation, and consumer promotions," in top North American markets, will "bring us closer to our core fan base." The company will also begin "in-theater messaging" in 20 markets worldwide, and roll out a new brand trailer.

In response to questions, Gelfond revealed details about the laser-based projection system it is co-developing with **Barco** (*see The Biz, February 2012*). He said that although Imax won't develop laser light sources for use in conventional, non-premium systems, Barco can, using the patents Imax has licensed from **Kodak**, and will pay Imax "a significant royalty." However, he expressed skepticism about the likelihood that there will be a large market for laser upgrades, because it would be an additional cost to exhibitors that they might not easily recoup. But Imax might be able to license the laser technologies for other uses, such as commercial projectors and stadium scoreboards.

On the question of early releases of films exclusively to IMAX theaters, like last year's ***Mission: Impossible — Ghost Protocol***, president of filmed entertainment **Greg Foster** said that choosing a film for that treatment is a "fairly simple formula. The key to it is differentiation." Early releases need "IMAX DNA," such as footage shot in 15/70, and "IMAX-focused filmmakers" like *MIGP*'s **Brad Bird** and **Chris Nolan**, director of ***The Dark Knight*** and ***The Dark Knight Rises***. He said that they are being very careful about which films will get early IMAX releases, and that they've turned down some studios.

Houston drops IMAX for digital

In February, the **Houston Museum of Natural Science** in Texas removed its IMAX 3D GT projector and replaced it with a dual-4K system featuring **Barco** projectors and a new server from Qube that was demonstrated earlier that month at the Digital Cinema Symposium in Galveston (*see coverage in the February issue of LF Examiner*). The system was installed by **D3D Cinema**.

Vice president of theater operations, **Charlotte Brohi**, tells *LFX* that the installation took less than a week and went very smoothly. She expects the system to pay for itself in less than two years, based on reduced operating expenses and the elimination of the IMAX lease and licensing fees that should save the museum as much as $200,000 a year.

She credited the staff of **Moody Gardens** in Galveston, which has a similar system and is only 60 miles away, with being very helpful to her and the HMNS staff in researching and selecting the system.

The museum's Wortham IMAX Theater opened in 1989 with a GT 2D projector and was converted to 3D in 2006.

Houston is one of seven former IMAX theaters that have switched to non-IMAX digital, not counting that have added non-IMAX digital and kept their IMAX film projector.

MFF launches Arctic campaign

MacGillivray Freeman Films has launched a multimedia campaign to raise awareness of changing conditions in the Arctic to coincide with the release of ***To The Arctic***, a giant-screen film it is co-producing with **Imax Corporation** and **Warner Bros. Pictures**. The campaign, which will include lobby displays, speaker tours, an educator guide, and online resources for teachers and kids, is intended

The IMAX theater at the Meydan Racecourse in Dubai opens in April.

DEALS

to "broaden the lessons from the film with Arctic-themed content," according to a press release.

The film, which will be released exclusively to IMAX theaters on April 20, is the first in MFF's **One World One Ocean** project, a 20-year effort comprising giant-screen films, television, and new media to "generate greater global awareness of the ocean's importance to society."

China to take more foreign films

In February, while **Xi Jinping**, vice-president (and presumptive next president) of China, was on a state visit to the U.S., the two countries announced that China would increase the number of foreign films it allows into the country from 20 to 34, providing the additional films are in an "enhanced format," i.e. IMAX or 3D. The selected films can also be distributed in conventional and 2D formats. The deal also nearly doubles the share that foreign film companies can take, from 13–17% to 25%.

The move responds to a 2009 ruling from the World Trade Organization that China was not sufficiently open to foreign media products. China had limited outside films for 20 years, reportedly to protect the domestic film production industry and to limit the cultural influence of Western media. The 20 films previously allowed, most made in Hollywood, had accounted for as much as 40% of the country's total cinema box office.

The move is widely seen as a boon to **Imax Corporation**, which issued a statement from CEO **Richard Gelfond**, who said that the deal "will help us further our network expansion efforts and enable Imax to continue providing Chinese consumers with great films from both Hollywood and China." He added, "we are also committed to bringing Chinese films presented in our format to the U.S." China is Imax's fastest growing territory, with 76 theaters currently operating and another 140 slated to open in the next few years.

Jackson Hole science awards

The **Jackson Hole Wildlife Film Festival** has announced a new slate of 17 awards for media programs that "translate the complexities of science to the public." Awards will be presented in six content categories, such as physical sciences and life sciences; seven program categories, including Best Immersive Cinema (3D, fullfome, or large format), Best Institutional Media Installation, Interactive and New Media; and four craft categories, like Best Writing, Best Visualization, and Best Host.

The organization is accepting nominations until June 1, 2012, and the prizes will be presented at the 2012 **Jackson Hole Symposium**, in Denver, Sept. 5–7. For more information about eligibility and submitting nominations, visit jhfestival.org.

Meydan opens IMAX in Dubai

This spring the **Meydan Racecourse** will open in Dubai, United Arab Emirates, a 1,500-acre (620-hectare) recreational facility that will feature a horse racing track, a nine-hole golf course, a five-star hotel, and a 560-seat IMAX GT 3D theater.

Expected to open in April, the theater features the largest cinema screen in the Middle East, measuring 72 by 95 feet (22 by 29 meters) and the last 15/70 film projector built and installed by **Imax Corporation**. It is being operated by **Primesco Media**, under the guidance of president **Goulam Amarsy**.

Cripps is Imax president for EMEA

Imax Corporation has hired **Andrew Cripps** to the newly created position of president for Europe, Middle East, and Africa (EMEA). According to a press release, Cripps will be responsible "for the expansion of Imax's theater network in these regions and will work closely with the company's Filmed Entertainment division to identify international local-language IMAX DMR and distribution opportunities."

PERSONNEL

Andrew Cripps

Cripps has been president of **Paramount Pictures International** in London since 2007. Before that, he was president and COO of **UIP**, a joint venture for distribution between **Universal Studios** and Paramount. During his stint at UIP he spent 19 years in Japan, and became fluent in the language. A British citizen born in Sri Lanka, he holds a B.S. in Industrial Management from the Georgia Institute of Technology in Atlanta, and an MBA in International Business from Georgia State University in Atlanta.

Knappenburger retires from Adler

Paul Knappenburger, president of the **Adler Planetarium**, is retiring after more than 20 years as the head of the Chicago science center. Knappenburger presided over the opening last fall of the Grainger Sky Theater, one of the most advanced fulldome theaters in the world, and just completed a fundraising campaign that exceeded its $35 million goal by $19 million.

Paul Knappenburger

Knappenburger is the eighth president of the Adler, which was the first planetarium in the U.S. when it opened in 1930. Before coming to the Adler, he was founding director of the **Science Museum of Virginia**. He holds a Ph.D. from the University of Virginia and is a co-investigator on NASA's Interstellar Boundary Explorer (IBEX) mission.

More Than 120 People Attended the IMERSA Summit

*(from **IMERSA** on page 1)*

from framing to cross-reflectance, were faced, and to some degree solved, by giant-screen filmmakers 30 to 40 years ago. Producers from the GS world learned about the practices and problems inherent in distributing content to fulldome theaters, no two of which are exactly alike in their configuration.

Despite the challenges the two groups face, all seemed genuinely interested in the creative, technical, and business practices of their counterparts, and hopeful that "convergence" could turn out to be more than just a buzz-word.

Fulldome 101

The Fulldome 101 workshop consisted of a number of talks and demonstrations intended to explain the principles and technologies of fulldome show production. Oscar-winning filmmaker **Ben Shedd** offered his experience in making giant-screen films, such as ***Seasons*** (1987) and ***Tropical Rain Forest*** (1992) to those making fulldome shows, whether with CGI or live-action shooting. He credited veteran GS cameraman **David Douglas** with this simple demonstration of the difference between IMAX (flat giant-screen) and what was then called OMNIMAX (now IMAX Dome): take a standard 8.5x11-inch piece of paper, and hold it about 11 inches from your face. Since most classic GS IMAX theaters place all seats less than one screen-width from the screen, this approximates the audience's field of view for IMAX. Then bring the paper closer to your face until it completely wraps around your head. "That's OMNIMAX."

Shedd recounted some of the principles he developed while making his GS films. His article, "Exploding the Frame," on page 1, covers many of the points raised in the talk.

Hue Walker is a founding member and senior artist with ARTS Lab at the **University of New Mexico** in Albuquerque. She described how she changed her perspective on making fulldome shows while attending the **Cosmix 2010** fulldome festival. "I believed that the first thing was to understand how the image fits the dome. But [the festival] had kids putting stuff on the dome without any of that." She found that trying things and seeing what works without imposing theories in advance was very liberating. She went on to describe a number of software tools available to create shows for domes.

Spitz's **Brad Thompson** talked about computer-graphic workflow for fulldome production. Productions can be 2D or 3D, although in this context 3D refers not to stereoscopic projection but to the creation of objects in a computer-generated 3D space which are later rendered into 2D images. After the original images are created, they are composited together and edited into the final product using various software tools. The final show has to be output at a resolution appropriate for the dome on which it will be shown, from 1K by 1K to 8K by 8K, and through a spherical projection to make it appear correctly on a dome. The domemaster is a template that shows how a circular image will be mapped to the surface of a dome.

More than a foot of snow blanketed Denver the morning of the Fulldome 101 workshop.

Ethan Bach is digital dome director at the **Institute of American Indian Arts** in Santa Fe, NM. The facility has a unique hanging dome that can be oriented at any angle from flat to vertical. He showed images that his students had created using a digital SLR with a fisheye lens, and described the trial-and-error process of making the pictures work on the dome.

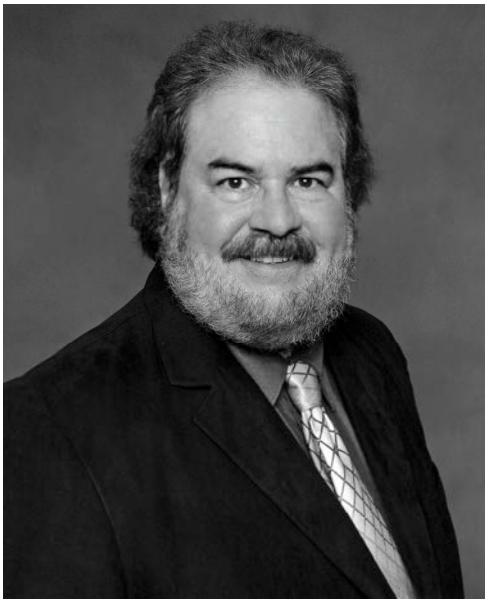
Barry Perlus teaches photography at **Cornell University**, focusing on spherical panoramas using multiple exposures stitched together digitally. Although his images are still, the considerations needed for shooting them are similar to those used in shooting live action for the full dome. And naturally, projecting spherical panoramas on a dome is a much more effective and realistic way to present them than a computer monitor or a paper print.

State of the dome

Mark C. Petersen of **Loch Ness Productions** gave his annual "State of the Dome" presentation, outlining the current inventory of fulldome theaters and shows worldwide. (This presentation roughly corresponded to one presented by *LF Examiner* editor **James Hyder**, which summarized the results of the special report on GS theaters published in the February issue of *LFX*.)

Petersen reported that there are currently nearly 1,000 fulldome theaters in the world, about 40% of which are in the U.S., the rest overseas. The majority are located in "some form of educational or cultural institution — a school or school district, a university or college, or a museum or science center." Also, the vast majority have "planetarium" or some other astronomy-related term in their names. He pointed out that the public perceptions created by this fact tend to limit the amount of non-astronomy-related content the theaters can present.

He broke down the international counts by system provider (**Evans & Sutherland**, **Sky-Skan**, and **Digitalis** top the list), and also totaled the number of different shows being presented in them: nearly 1,200 bookings of 167 different titles in 938 theaters. These statistics were compiled by Petersen and his wife, who spent several days visiting every planetarium Web site in their database, and searching the Web for those they didn't have. "Yes, at Loch Ness Productions, we are gluttons for punishment, it would seem."



Loch Ness Productions' Mark Petersen.

Unfortunately, more than 400 planetariums don't have Web sites, and of those that do, only 38% listed the shows they present. "From this, one could deduce that two-thirds of all fulldome theaters do not present commercially-distributed fulldome videos to the general public. Many present only planetariums star talks and astronomy lectures. Many theaters in educational institutions don't offer regular shows to the public. So in terms of judging the potential market for show distribution, this should give producers some food for thought."

For more information, including the full text of Petersen's presentation, along with charts and tables, visit www.lochnessproductions.com. (Click on "What's New" for the State of the Dome page.)

Fulldome standards

Petersen followed up with a presentation entitled "Standard, What Standard?" in which he discussed the exasperating problems that independent producers and distributors experience in getting their shows to play on the 176 different models of fulldome projection systems. Although shows are produced in the Domemaser format, they are generally not delivered to theaters in that form, partly because that might enable pirating of the content. Instead the distributor or the system supplier must "slice and dice" the show to match the configuration of the specific theater.

He provided examples of the plethora of different file formats, resolutions, codecs, and other technical details involved in getting a show to run, noting that system providers often change how shows are run by different versions of the same system. This means that a show may inexplicably stop running after a manufacturer's system upgrade.

He complained that, as a distributor, "even though we do everything we can to make [our shows] compatible, the rules are always changing. And it's not like all the manufacturers call me and tell me what the changes are that they're making. So what can we do?"

DMNS planetarium manager, Dan Neafus.

In a separate talk, IMERSA founder **Ed Lantz** outlined the various efforts to implement standards for digital dome theaters, "with an eye toward the giant screen...because we want to create a pathway between the giant-screen cinemas and the digital planetariums for transfer of content."

The current efforts to create specifications for the fulldome and GS worlds include IMERSA's Domemaster standard, which began a new phase at the summit, and the **Digital Immersive Giant Screen Specifications** (DIGSS) process, begun in 2010 by the **White Oak Institute**. Both have been partially funded by the **National Science Foundation**.

Unlike the giant-screen world's DIGSS process, which built on the technical specs established by the **Digital Cinema Initiatives**, the fulldome world has to cope with a much wider range of venues — from small portable domes to giant-screen theaters — and other factors which make a unified set of technical specs harder to put into practice. Standard planetarium business practices and cultural attitudes are also quite different from those of giant-screen theaters. For instance, many plane-

*(see **IMERSA** on page 8)*

George Wiktor of the GW Group.

*(from **IMERSA** on page 7)*

tariums do not charge separate admission fees for their shows, and therefore do not collect attendance data. They often produce their own shows, but for those they obtain from outside producers, they usually pay flat fees instead of gate-based royalties.

The costs of producing shows for the two worlds are also quite distinct, the most expensive planetarium show budgets (over $1 million) being less than the least inexpensive giant-screen films ($2–3 million).

Despite these differences, Lantz said that there are some similarities and synergies between the two formats. Both offer immersive presentations, and both distribute pre-recorded shows. Some institutions have both a giant screen theater and a planetarium. He predicted that although they won't completely merge, "the two communities will benefit from cross-pollination and show transfer."

Lantz said that IMERSA's top priority is developing and refining show exchange standards for the Domemaster format. The ideal is that producers will ultimately be able to produce shows in one format that each fulldome theater will be able to adapt automatically to its specific configuration of projectors. Currently, system providers like Evans & Sutherland or Sky-Skan create the local versions for their own shows and for those of some independent producers, a process that can be time consuming and expensive. Others, like Petersen, do it themselves, and experience the headaches he described. Lantz compared the state of the fulldome world to that of the conventional theater industry before the DCI process was begun, when dozens of different, incompatible digital projection systems were in use.

IMERSA has begun the process of refining the Domemaster spec. Interested people can learn more and participate by visiting fulldome.org.

Beyond the planetarium

Speaking the next day, Lantz described some of the commercial and non-traditional uses of dome theaters that his company, **Vortex Immersion Media**, has developed, including the 50-foot (15-meter) experimental dome he has set up outside his offices in Los Angeles. With its fulldome projection system, it has been used for raves, concerts, art events, and laser shows. Other events he has developed include a quad-dome setup in Los Angeles for Nike during the NBA All-star week, and an inflatable structure for Microsoft Kinect at the Super Bowl Village in Indianapolis. For many of these events, images are projected on the exterior of the dome as well as the interior.

Lantz is working on a next-generation cinema project called Axis Ventures, to develop "enterplexes" that will incorporate dome theaters and other new media into cinema multiplexes. The concept is to build a "transmedia distribution hub" that, in addition to conventional cinema, will include "gesture interactive displays [in the lobby], games, a performing arts theater, to immerse people in a story."

360° Roundtable

Former GSCA chairman **Toby Mensforth** moderated a panel discussion about the future of immersive media. He asked all panelists what innovation they saw as revolutionizing the business. Planetarium veteran and consultant **Ian McLennan** said he didn't think the issues would be mostly technical, but would focus on content, "how you improve and zero in on expanding the variety of content and the professionalism in content development." He said that social media are a "major game-changer," beyond mere fads or trends, and represent "the next stage in human evolution."

George Wiktor of the **GW Group** started to agree, then stopped to send a tweet from his smart phone, which got a big laugh from the audience. He said that although many of his generation rail against the culture of social media, "we

The Microsoft Kinect dome at the 2012 Super Bowl.

Vortex Immersion Media

Ed Lantz of Vortex Immersion Media.

created this; we did it for our children." **Jeffrey Kirsch**, director of the **Reuben H. Fleet Science Center** in San Diego, CA, said that a number of organizations near his museum were banding together and extensively using social media to create a better visitor experience for all their facilities. Social media will affect education, including informal education in museums, he said. He added that the possibility of collaborative content creation for domes is another important game changer.

Berend Reijnhoudt, from **Omniversum** in the Hague, Netherlands, said that when he installed the IMAX 15/70 film projector 27 years ago, it was the best system available, and that when the theater eventually goes digital he will again need the best system available. To people who say that a good story is just as important as high resolution, he said he wants both, and that if he could only get films with "low resolution and a good story, I would change [the IMAX theater] to a night club. I can get good stories everywhere...but a good experience in a theater with virtual reality is really important."

McLennan said that an advantage that immersive media offer is the "shared social experience" that is dramatically different from the "isolating" home entertainment experiences.

From the audience, **Ryan Wyatt**, of the **California Academy of the Sciences**, said that another real game changer is gaming: electronic and computer games. By the time they graduate from high school, today's kids will have spent about 10,000 hours playing video games of some sort. Their game-playing culture "will create new demands on what science centers, museums, and planetariums will deliver," he said.

Mensforth asked the panel what the biggest challenges were. **Valerie Johnson-Redrow**, representing the **Producers Guild of America**, said it was getting the funding to make shows, a point others echoed. Kirsch said there were institutional obstacles to greater cooperation among organizations. He recalled the experience of the **Museum Film Network**, founded in the 1980s, which produced two giant-screen films and funded six more. He said that although it hadn't gotten the business model right, it influenced the films made over the next decade. Wiktor said that the industry needs to find new financial models and new production models. He saw during the summit how much more easily and quickly shows can be made today, with computer technology, than when he was making IMAX films using "giant machines with 50-person crews moving a hundred pieces of very expensive equipment."

A lively and wide-ranging conversation continued among the panel and members of the audience, expanding to cover a number of topics, such as the nature of storytelling, the missions of institutions, and expanding the popular understanding of what planetariums do.

Producer Valerie Johnson-Redrow and consultant Ian McLennan.

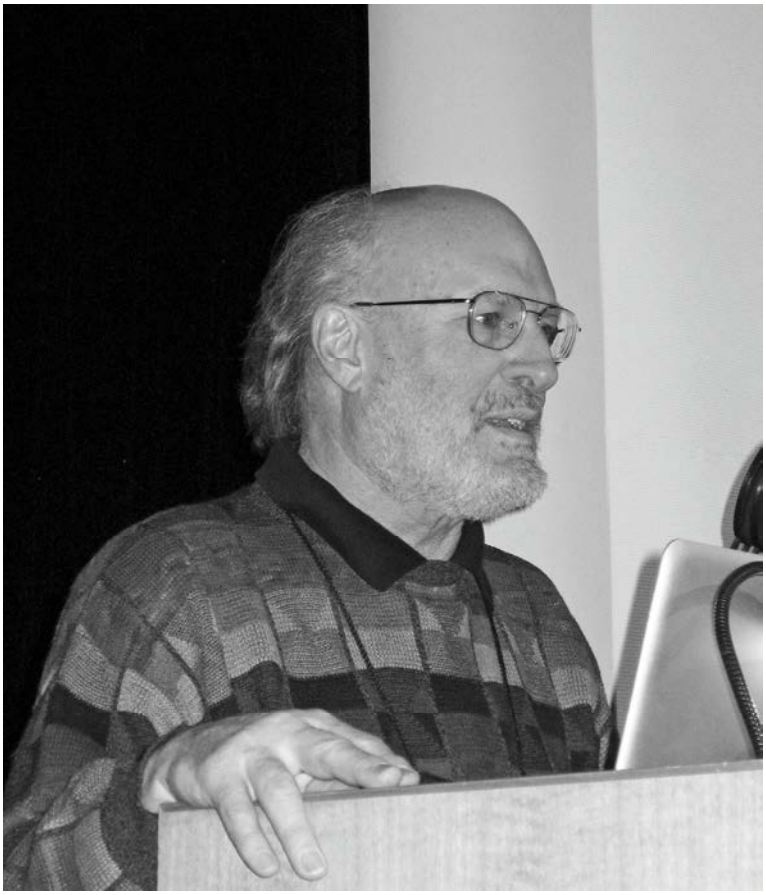
*(from **SHEDD** on page 1)*

so large that they extend to the edge of our peripheral vision or even beyond it. I believe it is a new cinematic world, a frameless view, an unframed moving image medium. The language of the giant-screen cinema is still being invented, and I believe it is different from what we, both filmmakers and audiences, have come to know and understand.

While we invent this language, there is a key technical issue to consider throughout the production of giant-screen (GS) films: all of the filmmaking tools which we use to create these giant-screen images — the storyboards, cameras, viewfinders, editing machines, workprint projectors — look and work just like the tools we use to make framed, small-screen films. The idea of redefining the filmmaking tools for giant-screen filmmaking is at the heart of this paper.

Just after I completed producing and directing my first IMAX film, ***Seasons***, I spent the summer of 1989 on a fellowship doing research to explore the similarities and differences between small- and giant-screen filmmaking. I define "small screens" as any film or video format in which we see the outer frame as part of the image.

I consider myself a third- or fourth-generation giant-screen filmmaker. The field of large-format film goes right back to the beginning of the movies, but it only became technically viable with the creation of the IMAX rolling loop projector, built for the 1970 World's Fair in Osaka, Japan. Moving images on 70mm film, 15 perforations wide, could be projected, solidly and steadily, at 24 frames per second on gigantic screens. For the next 25 years, this field of production grew broadly, supported in large part by an extensive group of theaters (mostly IMAX-branded) in science museums around the world. Now what might be considered fifth- and six-generation filmmakers are joining in the production of these films, theaters are spreading to all sorts of venues, and these projection systems are now an expanding part of the motion picture business. [2012 note: This holds for the expanding digital capture and projection systems now sweeping the marketplace as seventh- and future generation media makers join the GS community.]



Ben Shedd

I think one of the best ways to describe this new cinematic world comes from **Roman Kroitor**, one of the founders of the **Imax Corporation** and a first-generation GS filmmaker. Roman suggests putting a cardboard box over your head with a rectangular hole cut out from its bottom. Look through that rectangle. That is the view of the movies, of TV, of small-screen cinema as we have come to know it. Then take the box off your head. That's the giant-screen view. Unframed cinematic visual space.

I'd like to expand that analogy. Imagine watching a film on a TV set. Imagine it's an image taken from a helicopter flying over the scenery, tilting left and right. What effects of motion do we feel when we watch this shot on TV? The horizon line that grounds us is the floor on which the TV is sitting. The movement is seen as happening inside the TV box: beyond the screen. But what happens when we see that same aerial shot projected on a massive screen five stories high and 80 feet across, which has no outer frame, which extends beyond our peripheral vision? Our horizon line, the visual horizon that completely fills our view, is now the horizon line inside the image, and when it tilts, we feel as though the whole theater were tipping and tilting; the theater is moving. What is the difference from the TV shot? The perceptual experience moves to the audience's side of the screen.

I believe that this sensation — the audience's sense of movement — is at the core of a new cinematic language for frameless filmmaking. I have concluded that, for the sake of consistency, this sense of audience perception needs to be applied to everything seen and experienced in any giant-screen film, not just the flying shots. The movement sensation of the theater must be accounted for throughout a frameless film, within shots and from shot to shot. Either the audience is having a first-person experience or it isn't. This idea represents a complete shift of approach in filmmaking, where the audience experience is the first order of focus, where all of the action occurs on the audience's side of the screen.

In accounting for the sensation of movement, the filmic experience has moved from passive, from being held in a frame, to active, to becoming the engulfing reality with the audience present within the filmic events. In frameless film the audience becomes a main character in the

film. For working in the frameless film format, I have recently added the term "designer" to my "director/producer" credits to take into account how I am creating the architectural experience of every shot and sequence for the audience as well as creating the filmic experience.

The idea that all the film events are happening on the audience's side of the screen is a complete reversal in design and composition from standard production. And it is from this new filmic outcome that the creative work of filmmaking takes a radical turn. From the moment I, or any of us, get an idea for a giant-screen film until it is showing in such a theater, every production tool we use along the way has a frame around its image. The sketches, the storyboards, the cameras, the editing machines, all present images seen within frames. These tools are all practical and cost-effective for filmmaking, but throughout GS production the entire film crew must dive through those constantly present frames and be on the other side where the viewing audience's frameless experience will occur.

All of the filmmaking equipment we use during production gives a view that is like putting that cardboard box frame cutout back over our heads. All through the stages of production we see small framed images. Not only are the images framed, but also if the cardboard box were a camera or editing table, I would be seeing an image that is greatly reduced in size, compared to its projected size on the giant frameless screen. Working rule #1 for me throughout frameless film production is that the massive size of the projected image must be considered first and foremost, and that every aspect of the production must be reverse-designed from the way the image will appear and be perceived when projected on the gigantic screen.

For the giant-screen frameless film, everything in front of me is a part of the shot. I have changed my former style of making a telescope-like circle with my hand for rough framing to holding the back of my hand flat across my nose. This view gives me a clear sense of the design of a frameless shot. (I noticed this framing method while yawning one day.) This technique helps me unframe my shots for the entire production team.

I have made a rule for myself that everything from the foreground to the midground should be perceived as in focus. In giant-screen films, I think that out-of-focus foreground imagery creates cues of falseness for the audience. In the real world, we can focus at will on any object, close or far. The frameless space of giant-screen cinema can almost seem like the real world, and filmmaking artifacts such as soft foreground focus can work against the illusion.

In the American Cinematographer Manual, the section on depth of field reads, "the depth of field of a lens is the range of acceptable sharpness before and behind the plane of focus obtained in the final screened image. It should be understood that the determination of depth of field involves a subjective sensation that requires taking into account the condition under which the final projected image is viewed." [Page 161, 7th Edition]. Depth of field is inversely proportional to the size of the projected image, and becomes foreshortened as images are projected larger and larger. Depth of field is an artifact of the optics of the lens and is only viewable through the camera to a degree. The technical specs of lenses need to be used for judging the actual available focus.

Any camera move in a giant-screen film is actually perceived in the theater as magical audience movement.

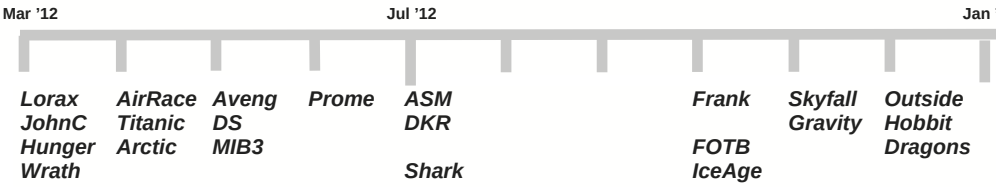
I think that any camera move (dolly, pan, crane, etc.) is actually perceived in a giant-screen theater as magical audience movement. This raises the technical question of how fast objects can move on the screen, or how fast the camera can move, and still create the illusion of movement. Movies create the appearance of motion from lots of still frames being projected so fast that we don't perceive the blanks between the frames. This persistence of vision is also tied to the screen size. There is greater image displacement on the gigantic screen, and "persistence of vision" breaks down if the camera or object moves are too fast.

On the huge screen, camera movement and object movement can easily translate into a dreadful strobing jitter, caused by the amount of image screen shift between individual film frames. From discussions with my colleagues in the giant-screen film community, I estimate that a good camera panning rate for giant screen is 1° of arc per second. Such movement can seem interminably slow on the set, but will create a move that looks just right when projected on the giant screen. The challenge for controlling the rate of moving objects is more demanding, mainly because the simplest of movements — such as human arms swinging while walking — can translate into a broken blur when greatly enlarged in projection. Being aware of this giant-screen design constraint is the first step in getting rid of such unwanted artifacts.

Seeing the film on the massive screen really is different from seeing it on even the biggest regular screen. In the editing room, details that will be plainly seen on the giant screen are just not visible, including nuances of performance, camera platform jitter, moving camera starts and stops, and sometimes whole parts of a shot. It is important to make 70mm contact prints and to screen as much material full size as the budget will allow. The 35mm workprint printed down from the 65mm negative or a video transfer will not give the information necessary for filmmakers to really know what the final scene will look like.

Filmmaking artifacts like depth-of-field are not really visible in the editing room. While watching the film on an editing machine with a 20-inch screen, the image will appear to have more apparent focus than when it is projected on a screen

*(see **SHEDD** on page 14)*



All films are 3D unless noted, and underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.

Houba: On the Trail of the Marsupilami *
When reporter Dan Geraldo arrives in Palombia to hunt for a scoop, he never suspects that he is about to make an incredible discovery.
Chez WAM; distributor: Pathé; director: Alain Chabat; producers: Amandine Billot, Alain Chabat, Christine Rouxel; script: Alain Chabat, Jeremy Doner; DP: Laurent Dailland; score: Bruno Coulais; executive producer: Genevieve Lemal. Cast: Jamel Debbouze, Alain Chabat. 90 minutes. Release: April 4.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR for release only in France.

Air Racers 3D*: *Forces of Flight (wt)
3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; directors: Christian Fry, Jean-Jacques Mantello; producers: Raul Leckie, Christian Fry; script: Christian Fry, Rick Dowlearn; score: Christophe Jacquelin; executive producers: François Mantello, John Constantine, Jeffery Pierce. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. ***Narrator: Paul Walker.*** *Shot in 4K digital. Release: April 5.*
– Script is finished, editing continues.

Titanic 3D
Lightstorm Entertainment; distributor: Paramount Pictures; director, writer: James Cameron; producers: James Cameron, Jon Landau; DP: Russell Carpenter; score: James Horner; executive producer: Rae Sanchini. Cast: Leonardo DiCaprio, Kate Winslet, Billy Zane, Kathy Bates, Frances Fisher, Gloria Stuart, Bill Paxton. 194 minutes. Release: April 6.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: Warner Bros., IMAX Corporation; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; executive producers: Tom Campion, Harrison Smith, Chat Reynders, Greg Foster. Release: April 20.
– Post-production is under way.

Marvel's The Avengers
Walt Disney Pictures; distributor: Walt Disney Pictures; director, writer: Joss Whedon; producer: Kevin Feige; DP: Seamus McGarvey; score: Alan Silvestri. Cast: Jeremy Renner, Robert Downey Jr., Scarlett Johansson, Chris Hemsworth, Chris Evans, Cobie Smulders, Samuel L. Jackson, Mark Ruffalo, Tom Hiddleston, Gwyneth Paltrow, Paul Bettany, Stellan Skarsgård, Lou Ferrigno, Jenny Agutter. 120 minutes. Release: May 4.
– Film will be converted to IMAX digital format with IMAX DMR.

Dark Shadows
Warner Bros. Pictures, Village Roadshow Pictures; distributor: Warner Bros. Pictures; director: Tim Burton; producers: Tim Burton, Richard D. Zanuck, Graham King, Johnny Depp, Christi Dembrowski, David Kennedy; script: Seth Grahame-Smith; executive producers: Chris Lebenzon, Nigel Gostelow, Tim Headington, Bruce Berman. Cast: Johnny Depp, Michelle Pfeiffer, Helena Bonham Carter, Eva Green, Jackie Earle Haley, Bella Heathcote. 2D. 120 minutes. Release: May 11.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Men in Black III
Amblin Entertainment; distributor: Columbia Pictures; director: Barry Sonnenfeld; producers: Laurie MacDonald, Walter F. Parkes; script: Etan Cohen, David Koepp, Jeff Nathanson, Michael Soccio; DP: Bill Pope; score: Danny Elfman; executive producers: G. Mac Brown, Steven Spielberg. Cast: Will Smith, Josh Brolin, Emma Thompson, Tommy Lee Jones, Bill Hader, Nicole Scherzinger, Rip Torn. 120 minutes. Release: May 25.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Prometheus *
A team of explorers discover a clue to the origins of mankind on Earth, leading them on a journey to the darkest corners of the universe.
Scott Free Productions; distributor: Twentieth Century Fox; director: Ridley Scott; producers: David Giler, Walter Hill, Ridley Scott, Tony Scott; DP: Dariusz Wolski; script: Jon Spaihts, Damon Lindelof; score: Marc Streitenfeld; executive producers: Michael Costigan, Michael Ellenberg, Mark Huffam, Damon Lindelof. Cast: Cast: Noomi Rapace, Michael Fassbender, Charlize Theron, Idris Elba, Guy Pearce. 120 minutes. Release: June 8.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Amazing Spider-Man
Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; score: Hans Zimmer; executive producers: Michael Grillo, Stan Lee. Cast: Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. 120 minutes. Release: July 3.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Dark Knight Rises
Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Chris Nolan; producers: Christopher Nolan, Charles Roven, Emma Thomas; DP: Wally Pfister; script: Jonathan Nolan, Christopher Nolan; executive producers: Kevin De La Noy, Benjamin Melniker, Thomas Tull, Michael E. Uslan. Cast: Anne Hathaway, Joseph Gordon-Levitt, Christian Bale, Gary Oldman, Marion Cotillard, Morgan Freeman, Juno Temple, Michael Caine. 2D. 120 minutes. Release: July 20.
– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Great White Shark 3D (wt)
Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2012.
– Principal photography is 70% complete.
– Filming will resume later this year.

Flight of the Butterflies
FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Fall.
– February-March: Final shoot in Mexico.
– **Principal photography is complete.**

The Ice Age (wt)
Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. Shot in 5K digital. Release: Fall.
– January: Filmed in Utah and Los Angeles.
– March: Filming scientist Dan Fisher in St. Louis.

Frankenweenie *
Young Victor conducts a science experiment to bring his beloved dog Sparky back to life, only to face unintended, sometimes monstrous, consequences.
Walt Disney Company; distributor: Walt Disney Company; director: Tim Burton; producers: Allison Abbate, Tim Burton; script: John August; DP: Peter Sorg; score: Danny Elfman; executive producer: Don Hahn. Cast: voices of Winona Ryder, Catherine O'Hara, Martin Short, Martin Landau. 90 minutes. Release: Oct. 5.
– Film will be converted to IMAX digital format with IMAX DMR.

Skyfall *
As MI6 comes under attack, James Bond must track down and destroy the threat, no matter how personal the cost.
Columbia Pictures; distributor: Columbia Pictures; director: Sam Mendes; producers: Barbara Broccoli; Michael G. Wilson; script: John Logan, Neal Purvis, Robert Wade; executive producers: Callum McDougall, Anthony Waye. Cast: Daniel Craig, Ralph Fiennes, Javier Bardem, Helen McCrory, Judi Dench, Naomie Harris, Albert Finney. 120 minutes. Release: Nov. 9.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Gravity
Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: Nov. 21.
– Film will be converted to IMAX film and/or digital

formats with IMAX DMR.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Dec. 12.

The Hobbit*: *An Unexpected Journey
WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 14.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dragons*: *Real Myths and Unreal Creatures (wt)
Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Release: December.
– December 2011: filmed three studio sequences.

Kenya*: *An Animal Kingdom (wt)
3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score : Christophe Jacquelin. Release: Feb. 8, 2013.
– Script is being written.

Everest*: *Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2013.
– Two-thirds of photography is complete.
– Filming will resume in 2012.

Antarctica 3D (wt)
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2013.
– January: Filmed for four weeks in Antarctica.

The Brain (wt)
National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. Release: 2013.
– Animation and volumetric data rendering continue.

Jerusalem 3D (wt)
Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.
– **April: filming begins in the old city of Jerusalem.**

Overlord*: *Normandy 1944 (wt)
N3D Land Productions; digital distribuor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

Stalingrad *
Stalingrad is a drama set in 1942, during one of the most important battles of World War II.
Art Pictures Studio; digital distribuor: Art Pictures Studio; director: Fyodor Bondarchuk; producers: Sergey Melkumov, Alexander Rodnyansky, Dmitriy Rudovskiy; DP: Maksim Osadchiy; script: Ilya Tilkin. Release: 120 minutes. Oct. 3, 2013.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2014.

Just Listen 3D (wt)
Foxfire Interactive, Masters Digital; digital distributor: tba; producers: Brad Lisle, Tim Archer. Release: 2014.

Time*, *the 4th Dimension (wt)
3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; producers: François Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jacquelin. Cast: Christopher Lloyd, Deep Roy. Release: 2014.
– Production of CGI and SFX continue.
– Post-production is under way.

One World One Ocean 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2015.

Photo by Graham Charles. Giant Screen Films.

Benedict Cumberbatch and Zachary Quinto (front) and two unidentified actors being filmed with an IMAX camera on a location set for the untitled 2013 Star Trek *sequel, directed by J.J. Abrams.* *See item on page 24.*

*(from **SHEDD** on page 11)*

which is 80 feet across and 60 some feet tall. I project the 35mm workprint copy of the film as large as possible as often as possible. The same issue applies to non linear video editing because these editing screens do not have enough image information about detail or steadiness in video to really see or experience what's in a giant -screen shot.

A particular phenomenon which I have found most interesting in frameless screen filmmaking is that cuts/edits from one image to another, rather than making a new image appear to the audience, can create a sense of an instant subtraction of the key object. On the editing table, the new incoming image may appear only an inch away from the outgoing image, but it can be 10 to 20 feet away when projected on a full-size giant screen. It can appear that the thing that the audience is looking at just disappears when the incoming object is partway across the giant screen. This is the reverse of the way we expect new shots to affect the audience.

Giant-screen theaters have grand six-channel stereo-surround sound systems. I have hardly mentioned sound, but it is not an afterthought. In fact, I think the sound tracks for these films should be designed first and then the pictures built to it. The power of the sound track drives the gigantic pictures. I have heard it said that sound is 50% of the giant-screen film. I disagree. I think that picture and sound together create a 100% experience and neither exists without the other.

After working almost exclusively in the 15/70 and 8/70 film formats for the last 13 years, I still find it necessary to get into a theater at least once a month to see films projected full size. The size of the screens is really challenging to keep in mind. Sometimes I notice a five-story tall building on the street and my memory is jogged into recalling the magnificent scope and size of the gigantic screen. Even with experience, it is easy to underestimate the vastness of the screen surface.

It is a challenge, but a necessity, to see old GS films made in these unique formats, and they must be seen on the giant screen. There is so much to learn from the more than 60 films [as of 1989] made for the giant screen, such as framing, angles, focus, editing, and sound design. Unfortunately, it is getting harder and harder to see the older films in the theater, and there is so much to learn from every film that fits a gigantic screen.

Exploding the frame off of the film image raises many interesting and exciting questions about the cinema language to use in this new medium. Do any of the common rules of cinema work? What is a close-up in the gigantic cinema? What is a wide shot? Is there a "reverse angle" of the current scene, an edit we see so often in TV and feature films? How do we create sound with the appropriate spatial sense? What is a sequence on the giant film screen? What happens to cuts from wide shots to close-ups when there is no frame to contain or scale the images? Where can people or an object enter and exit on the screen? TV or feature film sequences can visually bounce around inside the frame because it holds the images. No such safety net exists with the gigantic screen's frameless visual space.

There is such a list of questions about this expansive cinema yet to be answered, and it is quite logical to ask these questions now. If we look at the first twenty years of the movie business, there was no formal or even informal language of the screen. As the newness of movies wore off, a language of cinema was needed and it grew out of the work. The giant-screen format is now only a little over twenty years old, and I think we are in that same place historically with the frameless giant screen, as it seeks its own language.

A scene from Ben Shedd's Tropical Rain Forest *(1992).*

Shedd Productions

Ben Shedd is an Academy Award-winning director, designer, producer, writer, and university cinema teacher. He shares a Peabody Award for his film work during the first years of the long running PBS science series NOVA. *Ben received the 1978 Academy Award for Best Documentary Short Subject for his film,* The Flight Of The Gossamer Condor. *In addition to his production work, Shedd is presently an adjunct professor in the Department of Communications at Boise State University.*

This frameless film research was supported by an Alden B. Dow Creativity Center Residential Fellowship, Northwood University and a grant from the Science Museum of Minnesota.

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Premiering This Month

Universal Pictures

Dr. Seuss' The Lorax

Dr. Seuss' The Lorax

"From the creators of *Despicable Me* and the imagination of **Dr. Seuss** comes the 3D-CG feature ***Dr. Seuss' The Lorax***, an adaptation of the classic tale of a forest creature who shares the enduring power of hope. The animated adventure follows the journey of a 12-year-old as he searches for the one thing that will enable him to win the affection of the girl of his dreams. To find it he must discover the story of the Lorax, the grumpy yet charming creature who fights to protect his world.

"**Danny DeVito** lends his vocal talents to the iconic title character of the Lorax, while **Ed Helms** voices the enigmatic Once-ler. Also bringing their talents to the film are global superstars **Zac Efron** as Ted, the idealistic youth who searches for the Lorax, and **Taylor Swift** as Audrey, the girl of Ted's dreams. **Rob Riggle** plays financial king O'Hare, and beloved actress **Betty White** portrays Ted's wise Grammy Norma."

Directed by **Chris Renaud** and **Kyle Balda**, produced by Janet Healy, script by **Ken Daurio** and **Cinco Paul**, with a score by **John Powell**. Executive producers are Ken Daurio, **Audrey Geisel**, and Cinco Paul. Produced and distributed by **Universal Pictures**. Rated PG for brief mild language. Release: March 2.

John Carter

"From Academy Award–winning filmmaker **Andrew Stanton** comes ***John Carter***, a sweeping action-adventure set on the mysterious and exotic planet of Barsoom (Mars). *John Carter* is based on a series of classic novels by **Edgar Rice Burroughs**, whose highly imaginative adventures served as inspiration for many filmmakers, both past and present.

"The film tells the story of war-weary, former military captain John Carter **(Taylor Kitsch)**, who is inexplicably transported to Mars, where he becomes reluctantly embroiled in a conflict of epic proportions amongst the inhabitants of the planet, including Tars Tarkas **(Willem Dafoe)** and the captivating Princess Dejah Thoris **(Lynn Collins)**. In a world on the brink of collapse, Carter rediscovers his humanity when he realizes that the survival of Barsoom and its people rests in his hands."

Directed by **Andrew Stanton**, produced by **Jim Morris**, **Colin Wilson**, and **Lindsey Collins**, script by Andrew Stanton, **Mark Andrews**, and **Michael Chabon**, photographed by **Daniel Mindel**, score by **Michael Giacchino**. Produced and distributed by **Walt Disney Pictures**. Rated PG-13 for intense sequences of violence and action. Release: March 9.

The Hunger Games

"Every year in the ruins of what was once North America, the evil capital of the nation of Panem forces each of its twelve districts to send a teenage boy and girl to compete in the Hunger Games. A twisted punishment for a past uprising and an ongoing government intimidation

*(see **PREMIERING** on page 16)*

Lionsgate

The Hunger Games

*(from **PREMIERING** on page 15)*

tactic, the Hunger Games are a nationally televised event in which 'Tributes' must fight with one another until one survivor remains."

"Pitted against highly-trained Tributes who have prepared for these Games their entire lives, Katniss is forced to rely upon her sharp instincts as well as the mentorship of drunken former victor Haymitch Abernathy. If she's ever to return home to District 12, Katniss must make impossible choices in the arena that weigh survival against humanity and life against love."

Directed by **Gary Ross**, produced by **Nina Jacobson** and **Jon Kilik**, script by **Gary Ross**, **Suzanne Collins**, and **Billy Ray**; photographed by **Tom Stern**, score by **T-Bone Burnett** and **James Newton Howard**. Executive producers: **Robin Bissell**, **Suzanne Collins**, **Louise Rosner**. Produced and distributed by **Lionsgate**. Cast: **Jennifer Lawrence**, **Josh Hutcherson**, **Elizabeth Banks**, **Woody Harrelson**, **Stanley Tucci**, **Donald Sutherland**. 2D. Rated PG-13. In IMAX digital theaters only, on March 23.

Wrath of the Titans

"A decade after his heroic defeat of the monstrous Kraken, Perseus, the demigod son of Zeus, is attempting to live a quieter life as a village fisherman and the sole parent to his one-year-old son, Helius.

"Meanwhile, a struggle for supremacy rages between the gods and the Titans. Dangerously weakened by humanity's lack of devotion, the gods are losing control of the imprisoned Titans and their ferocious leader, Kronos, father of the long-ruling brothers Zeus, Hades, and Poseidon. The triumvirate had overthrown their powerful father long ago, leaving him to rot in the gloomy abyss of Tartarus, a dungeon that lies deep within the cavernous underworld.

"Perseus cannot ignore his true calling when Hades, along with Zeus' godly son, Ares, switch loyalties and make a deal with Kronos to capture Zeus. The Titans' strength grows stronger as Zeus' remaining godly powers are siphoned, and hell is unleashed on earth."

Warner Bros. Pictures

Wrath of the Titans

Directed by **Jonathan Liebesman**, produced by **Basil Iwanyk** and **Polly Johnsen**, script by **Dan Mazeau** and **David Johnson**, photographed by **Ben Davis**, score by **Javier Navarrete**. Executive producers: **Kevin De La Noy**, **Jon Jashni**, **Louis Leterrier**, **Callum McDougall**. Produced and distributed by **Warner Bros. Pictures**. Cast: **Liam Neeson**, **Sam Worthington**, **Ralph Fiennes**, **Rosamund Pike**, **Bill Nighy**, **Toby Kebbell**, **Danny Huston**. Rated PG-13 for intense sequences of fantasy violence and action. Released to IMAX digital theaters only, on March 30.

*(from **FRASER** on page 3)*

gard our current equipment and invest in another set of compliant equipment?"

It is important to note that our research was conducted prior to the announcement that the GSCA had voted to accept the draft specifications, so the findings do not reflect any reaction to that fact. The full report of our findings from that study can be found at informalscience.org by searching "DISCUSS."

Since we conducted our study, results have emerged from some side-by-side comparisons that have demonstrated that new 4K projectors are capable of delivering high-quality images that are indistinguishable from the traditional GS film. These results will continue to be the acid test for whether the industry believes the equipment is living up to expectations.

There is little disagreement about the ideal specifications for a GS theater and projection system, broad agreement on the format's learning potential, and a tacit acceptance in the industry that DIGSS 1.0 is a good foundation for that evolving specification. There is significant disagreement about whether the GS format, however effective it may be, is sustainable technically, artistically, and economically, and whether unique specifications are worth pursuing. The issue is not about the technical specifications for DIGSS, it is about the sustainability of digital GS theaters and films made expressly for that format. A third of the field believes in the continuing viability of the format, a third doubts it, and a third is in the middle on a number of issues in this complicated transition.

It seems that the development of standard specifications for the GS industry has increased attention, understanding, and technical literacy on the issue, but the jury of professional insiders remains out on whether to move forward with conversion in the near future. Professionals in the field are debating the feasibility of the format itself, and the sustainability of its unique technical specifications, given the spread of the conventional 1.9:1 ratio in mass markets and multi-platform content distribution. However, the conversation is now under way and, it appears, the economics will continue to drive decisions on whether to implement change now or follow some industry insiders with a wait-and-see approach from the sidelines.

John Fraser, Ph.D., AIA, is a psychologist, architect, and educator serving as president and CEO of New Knowledge Organization, a nonprofit research institute based in New York, NY. He conducted the evaluation of the Digital Immersive Screen Colloquium for Unified Standards and Specifications in 2010 and 2011 while working as Director of the Institute for Learning Innovation's New York office.

*(from **SHORTS** on page 24)*

Released in 2009, *Journey to Mecca* dramatizes the epic story of renowned 14th century Muslim traveler **Ibn Battuta**, and includes 15/70 footage of the 2007 Hajj, the massive annual pilgrimage of Muslims to Mecca. It was produced by **Cosmic Pictures**.

2012 TEA Awards presented

The **Themed Entertainment Association** held its annual business summit and **Thea Awards** Gala March 15–16 in Los Angeles, just as this issue was going to press. The association presented the Buzz Price Thea Award, recognizing "a lifetime of distinguished achievements," to **Joe Rohde** for his 30-year career at the **Walt Disney Company**, starting as a model designer at EPCOT and including heading the team that "conceptualized, designed and built Disney's Animal Kingdom at the Walt Disney World Resort."

Also recognized were ***Arthur, L'Aventure 4D*** at ***Futuroscope*** in France; NatureQuest at the **Fernbank Museum of Natural History**, Atlanta, GA; "YOU! The Experience" at the **Museum of Science and Industry** in Chicago; and "The Changing Climate Show" at **Science North** in Sudbury, ON, Canada.

TEA is also calling for participation in its SATE 2012 conference, to be held in Paris Sept. 19–21. SATE stands for "Storytelling, Architecture, Technology, Experience, and the meeting "emphasizes critical issues relating to the creation of successful and engaging visitor and guest experiences."

For more information, visit www.teaconnect.org.

Widescreen Weekend, April 27–30

The **National Media Museum** in Bradford, U.K., will host its annual Widescreen Weekend in conjunction with the **Bradford International Film Festival**, April 27–30. Held in Pictureville, one of only three theaters in the world capable of projecting the three-strip Cinerama format, the weekend will include screenings of the original ***This is Cinerama*** (1952) and several other Cinerama titles, including ***How the West Was Won*** (1962), ***Cinerama South Seas Adventure*** (1958), and ***The Wonderful World of the Brothers Grimm*** (1962). Also scheduled are screenings of several films in 70mm, and a talk by film historian **Kevin Brownlow** entitled "From Biograph to Fox Grandeur: Early Experiments in Large Format Presentations."

France to ban silver screens

The French **Centre National du Cinéma** has issued a decree that could ban all silver cinema screens in France within five years. At issue is "hot spots," or uneven light levels between the center of the screen and the edges when films are shown in 2D on silver screens. Standards drafted by the Association Francaise de Normalisation (AFNOR) require light dropoff from the center to the edge to be less than 20%, which most silver screens can't meet.

The president of the CNC, **Eric Garandeau**, said that "The silver screen...has the effect of a soap that turns the shining white into dirty gray. That's not acceptable." He told *Variety* that he hopes other countries will follow France's lead.

The decision could require IMAX theaters, and those equipped with the **RealD** and **MasterImage** 3D systems, to switch to alternatives that use white screens — like **Dolby** or **Xpand** — within five years.

Of the 2,500 3D screens in France, nine are IMAX and 1,200 are RealD. About 4,000 of the country's 5,400 screens are digital.

No IMAX effect on *MIGP* disc

The Blu-ray release of ***Mission: Impossible — Ghost Protocol*** will not include expanded-ratio images of the scenes that were shot with 15/65 and 8/65 cameras, but will be presented entirely in the 2.40:1 ratio. Director **Brad Bird** explained in a Twitter conversation that home viewing "is NOT like seeing it in an IMAX theater, which forces you to sit forward [i.e. close to the screen], so I chose 2.40:1."

The home versions of two previous films shot in part with GS cameras, ***The Dark Knight*** and ***Transformers: Revenge of the Fallen***, expanded the IMAX scenes to the full height of the 16:9 ratio video image.

Worldwide GS and IMAX Theaters

As of March 1, 2012

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				**3**	**3**
Asia/Pac	D		99	1	11	111
	8/70	1			11	12
	10/70				11	11
	15/70	5	4	1	26	36
	Total	**6**	**103**	**2**	**59**	**170**
Europe	D	2	61	2	3	68
	8/70	2	3	1	8	14
	15/70	6	5	5	11	27
	Total	**10**	**69**	**8**	**22**	**109**
Middle East	D		5			5
	8/70		1			1
	15/70		1		2	3
	Total		**7**		**2**	**9**
North America	D	3	272		21	296
	8/70	4		1	14	19
	15/70	20	16	1	79	116
	Total	**27**	**288**	**2**	**114**	**431**
South America	D	1	4			5
	8/70				1	1
	15/70	1	1		1	3
	Total	**2**	**5**		**2**	**9**
World	D	6	441	3	35	485
	8/70	7	4	2	35	48
	10/70				12	12
	15/70	32	27	7	120	186
	Total	**45**	**472**	**12**	**202**	**731**

Totals above do not agree with those below because this table counts theaters with film and digital systems twice.

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	52	118	170
Europe	26	82	108
ME	2	7	9
NA	79	349	428
SA	2	7	9
Total	163	464	727

By Screen

	Dome	Flat	Comb	Total
Africa	2	1		3
Asia/Pac	42	128		170
Europe	14	92	2	108
ME	1	8		9
NA	46	380	2	428
SA	2	7		9
Total	107	616	4	727

Bookings: March 2012 by Film

369 bookings of 74 films in 189 theaters

NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 20.

Film	Theater	Open	Close
AfricAdv	Berlin CS	5/18/11	4/30/12
AIWC	San Diego RHF	12/14/11	9/30/12
Alamo	San Antonio 2D		
AllAcces	**Louisville SC**	**1/23/12**	
Amazon	Kolkata SC	12/22/11	6/21/12
Animalop	**Detroit SC**	**3/18/09**	**3/13**
	Orlando SC	5/15/11	5/15/12
	Tijuana	7/1/10	7/12
Arabia3D	Al Khobar	6/23/11	6/22/12
	Dongguan STM	3/1/12	2/13
	Galveston	1/1/12	12/31/12
	Kuwait SCK	5/25/10	3/12
	Orlando SC	8/20/11	9/15/12
	Regina	10/7/11	4/6/12
	San Jose Tech	2/12/10	3/12
	Sinsheim	10/20/11	12/31/12
	Spokane RP	9/9/11	3/31/12
	Vancouver TWS	**11/25/11**	**11/25/12**
Bears	Lubbock	9/23/11	3/31/12
Beavers	**Erie**	**6/1/11**	**5/30/12**
	Victoria DCI	**9/20/11**	**9/20/12**
BTBW	Fort Worth	12/26/11	
	Norwalk	**4/8/11**	**4/19/12**
	Raleigh	4/8/11	
Bugs	**Columbus COSI**	**1/12/12**	**5/19/12**
	Dallas MNS	**11/24/10**	**3/12**
	Galveston	**10/11**	**5/12**
	Hartford CSC	6/25/11	3/12
	Toronto OP	5/21/11	4/12
CosmJour	Copenhagen	10/14/11	3/30/12
CRA	Philadelphia FI	9/6/11	9/5/12
	Reno Fleisch	**1/21/12**	**5/28/12**
	San Diego RHF	12/14/11	12/9/12
	Singapore SC	3/1/12	6/30/12
	Tampa MOSI	11/11/11	5/10/12
	Victoria DCI	**2/10/12**	**3/8/12**
D&W3D	Nuremberg	1/1/12	6/30/12
DinoAliv	Cairo MEC	1/1/12	7/1/12
	Denver MNS	9/15/11	9/15/12
	Lehi	6/1/11	5/31/12
	London BFI	7/1/11	7/1/12
	Oulu	1/1/12	12/31/12
	Saint John's JGC	7/1/11	7/1/12
	Vancouver TWS	7/30/11	7/31/12
Dolphins	Dallas MNS	6/10/11	3/12/12
	Fort Worth	**1/13/12**	**3/8/12**
	Hague	10/11/11	12/31/12
	San Diego RHF	12/14/11	9/30/12
	Speyer Dome	1/12	12/12
	Spokane RP	7/1/11	6/30/12
	Sudbury	7/15/11	6/30/12
DPTP	Lehi	11/4/11	11/12
Everest	Alamogordo	10/10/11	4/30/12
	Beijing CSTM 3D	12/1/11	11/30/12
	Poitiers Imax	12/17/11	1/13/13
Extreme	**Melbourne MV**	**1/1/12**	**4/30/12**
	Oklahoma City SMO	9/4/11	3/5/12
FightPil	Chantilly	12/10/04	7/12
	Corpus Christi	2/3/05	7/12
	Dayton	12/3/04	7/12
	McMinnville	3/21/07	7/12
	Pensacola NAM	6/8/11	7/12
FlyMons	Tampa MOSI	2/17/12	
FMTTM	Glasgow	6/6/09	5/31/12
	Tianjin STM	4/1/11	3/31/12
FON	Raleigh	9/11	3/12
	Raleigh	**2/1/12**	**4/12**
FSOS	Shari		
GC	Grand Canyon DCI	11/1/99	12/13
GCA	Chandigarh	1/1/12	12/31/12
	Sinsheim	**10/31/09**	**12/31/12**
	Spokane RP	7/1/11	6/30/12
GP	Atlanta FMNH	1/2/12	3/16/12
Greece	Boston MOS	10/1/11	9/30/12
HaunCast	Berlin CS I	4/5/01	
HCBTD	San Simeon DCI	8/17/96	
HOTB	Charleston SC	1/4/12	9/3/12
	Jackson MS	12/1/10	3/12
	New Orleans	8/29/06	
	Reno Fleisch	6/1/11	5/31/12
Hubble3D	Raleigh	1/1/11	3/12
HungGame	**Hampton VASC**	**3/23/12**	**4/12**
	Raleigh	**3/23/12**	**4/12**
	Saint Augustine	**3/23/12**	**4/12**
	Salt Lake City Clark	**3/23/12**	**4/12**
	Seattle PSC 1	**3/23/12**	**4/12**
IronMan2	**Raleigh**	**1/12**	**3/12**
JIAC	**Kolkata Cma**	**1/24/12**	**12/23/12**
	San Diego RHF	12/14/11	9/30/12
	Singapore SC	1/1/12	4/30/12
	Spokane RP	7/1/11	6/30/12
JohnCart	**Apple Valley Imx**	**3/9/12**	**3/12**
	Atlantic City	**3/9/12**	**3/12**
	Bradford	**3/9/12**	**3/12**
	Casablanca	**3/9/12**	**3/12**
	Chantilly	**3/9/12**	**3/12**
	Chicago Imx	**3/9/12**	**3/12**
	Fort Lauderdale	**3/9/12**	**3/12**
	London BFI	**3/9/12**	**3/12**
	Melbourne MV	**3/8/12**	**3/12**
	Natick JF	**3/9/12**	**3/12**
	Port of Spain	**3/8/12**	**3/12**
	Quebec	**3/9/12**	**3/12**
	Raleigh	**3/9/12**	**3/12**
	Reading JF	**3/9/12**	**3/12**
	Sacramento Imx	**3/9/12**	**3/12**
	Salt Lake City Clark	**3/9/12**	**3/12**
	Seattle PSC 2	**3/9/12**	**3/12**
	Sydney WBS	**3/8/12**	**3/12**
	Taipei Mir	**3/9/12**	**3/12**
	Tempe Har	**3/9/12**	**3/12**
	West Nyack Imx	**3/9/12**	**3/12**
Journey2	**Atlantic City**	**2/10/12**	**3/12**
	Bogota PA	**2/10/12**	**3/12**
	Casablanca	**2/10/12**	**3/12**
	Chicago Imx	**2/10/12**	**3/12**
	Fort Lauderdale	**2/10/12**	**3/12**
	Hampton VASC	**2/10/12**	**3/12**
	Natick JF	**2/10/12**	**3/12**
	Port of Spain	**2/10/12**	**3/12**
	Quebec	**2/10/12**	**3/12**
	Raleigh	**2/10/12**	**3/12**
	Raleigh	**2/10/12**	**3/12**
	Reading JF	**2/10/12**	**3/12**
	Sacramento Imx	**2/10/12**	**3/12**
	Salt Lake City Clark	**2/10/12**	**3/12**
	Seattle PSC 2	**2/10/12**	**3/12**
	Suzhou SCAC	**2/10/12**	**3/12**
	Taipei Mir	**2/10/12**	**3/12**
	Tempe Har	**2/10/12**	**3/12**
	West Nyack Imx	**2/10/12**	**3/12**
JTM	**Al Khobar**	**10/11**	**4/12**
	Casablanca	12/1/11	11/30/12
	Jakarta	**10/11**	**6/12**
	Kuwait SCK	10/11	3/12
	London BFI	**1/1/12**	**6/30/12**
	Shanghai STM 3D	11/1/11	10/31/12
LastReef	**Albuquerque NMMMH**	**3/15/12**	**3/15/13**
	Birmingham AL	**3/16/12**	**3/16/13**
	Birmingham UK	**3/15/12**	**3/15/13**
	Chattanooga TA	**3/1/12**	**3/1/13**
	Davenport Put	**2/3/12**	**2/3/13**
	Kuwait SCK	1/26/12	7/31/12
	Stockholm	**3/5/12**	**3/5/13**
LivingSe	San Diego RHF	12/14/11	9/30/12
LOF	Berlin CS	5/18/11	5/18/12
	Chantilly	6/11/10	6/9/12
	Corpus Christi	3/1/11	3/1/12
	Fujisawa I	11/2/11	4/22/12
	Hampton VASC	10/15/10	
	Hartford CSC	7/8/10	6/30/12
	Huntsville USSRC	3/7/11	3/7/12
	Katowice CC	9/15/11	9/15/12
	Krakow CC	9/15/11	9/15/12
	Lodz CC	9/15/11	9/15/12
	McMinnville	7/7/10	6/18/12
	Moscow Nes	10/17/11	10/31/12
	Poznan CC	9/15/11	9/15/12
	Prague CC	**9/15/11**	**9/22/12**
	Saint Augustine	9/30/11	9/30/12
	San Antonio 3D	3/16/11	3/1/12
	Seoul 63	9/1/11	5/19/12
	Sinsheim	4/7/11	4/14/12
	Sudbury	10/3/11	4/14/12
	Warsaw CC	9/15/11	9/15/12
	Washington NASM	6/11/10	6/8/12
LOLL	Loch Lomond	7/24/02	
Lorax	**Hampton VASC**	**3/2/12**	**3/12**
	Raleigh	**3/2/12**	**3/12**
	Saint Augustine	**3/2/12**	**3/12**
	Salt Lake City Clark	**3/2/12**	**3/12**
	Seattle PSC 1	**3/2/12**	**3/12**
MIGP	**Raleigh**	**12/16/11**	**3/12**
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	12/5/11	12/31/12
MOTGL	Batavia GQT	1/14/11	1/13/13
	Branson	3/17/11	12/31/12
	Cincinnati MC	7/14/10	7/2/12
	Denver MNS	6/6/11	6/30/12
	Dickson City GE	2/1/11	1/31/13
	Grand Rapids Cel	5/6/11	4/1/12
	Noblesville GQT	2/23/11	1/13/13
	Portage GQT	2/16/11	1/13/13
	Rochester MSC	4/17/10	3/12
	Simpsonville GE	2/1/11	1/31/13
	Syracuse	7/2/11	7/1/12
	Taipei AM	7/20/11	6/30/12
MOTN	**Alexandria BA**	**1/5/12**	**6/5/12**
	Athens Eug	5/3/11	5/2/12
	Beijing CSTM 3D	12/1/11	11/12
	Speyer Dome	1/1/12	12/31/12
MTTM	Saint Louis SC	10/29/09	6/12
Mummies	Birmingham UK	11/1/11	11/1/12
	Charlotte DP	11/11/11	11/11/12
	Dallas MNS	3/23/11	3/12
	Des Moines	11/11/11	11/11/12
	London BFI	7/1/11	7/1/12
	Penrith	**9/1/10**	**4/30/12**
	Rochester MSC	4/11/11	4/8/12
	Schenectady	11/1/11	4/30/12
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OW3D	Nuremberg	1/1/12	6/30/12
Ozarks	Branson	1/93	12/13
Pulse	Baltimore MSC	1/1/12	3/4/12
RATW	Lucerne	11/1/10	12/31/12
Rescue	Birmingham AL	1/12/12	7/12
	Dayton	6/17/11	6/12
	Dearborn	10/1/11	10/12
	Edmonton TWS	10/8/11	6/7/12
	Galveston	8/13/11	3/11/12
	Indianapolis Imx	1/20/12	5/31/12
	Lehi	9/16/11	4/30/12
	Saint Augustine	9/30/11	9/30/12
	San Diego RHF	1/6/12	4/20/12

Film	Theater	Open	Close
	Seoul 63	12/4/11	5/20/12
	Singapore DC	8/1/11	11/1/12
Rheged	Penrith	7/1/00	
RME	Baltimore MSC	11/11/11	9/12
	Chicago MSI	10/7/11	9/12
	Cincinnati MC	10/14/11	9/12
	Gatineau	9/30/11	9/12
	Lubbock	**11/11/11**	**9/30/12**
	Pittsburgh CSC	11/25/11	9/12
	Seattle PSC 2	10/14/11	9/12
	Toronto OSC	10/1/11	9/12
	Victoria DCI	3/16/12	12/12
ROF	Boston MOS	10/1/11	9/30/12
	Rochester MSC	12/1/11	11/30/12
SC	Taipei AM	1/1/12	12/31/12
SeaRex	Amneville	2/23/11	6/30/12
	Apple Valley Imx	**9/9/11**	**3/1/12**
	Batavia GQT	10/14/11	6/30/12
	Berlin CS	1/1/12	6/30/12
	Birmingham UK	10/22/11	6/12
	Bogota Mal	2/1/11	6/30/12
	Bucharest CC	9/16/11	6/30/12
	Cathedral City	10/14/11	6/30/12
	Copenhagen	2/11/11	6/12
	Dallas MNS	5/26/11	6/30/12
	Des Moines	1/6/12	6/30/12
	Fort Lauderdale	9/5/11	6/30/12
	Galveston	**5/28/11**	**3/1/12**
	Hartberg	7/1/11	6/30/12
	Hartford CSC	12/18/10	6/30/12
	Hong Kong SM	9/1/11	6/30/12
	Houston MNS I	**2/2/12**	**6/12**
	Kagoshima	1/2/12	6/30/12
	Katowice CC	4/27/11	6/30/12
	Koriyama I	1/23/12	6/30/12
	Krakow CC	4/27/11	6/30/12
	Kuwait SCK	2/18/11	6/30/12
	Leon Exp	12/1/11	6/30/12
	Lodz CC	4/27/11	6/30/12
	Lucerne	9/15/11	6/30/12
	Mobile	1/28/12	6/30/12
	Noblesville GQT	10/14/11	6/30/12
	Norwalk	**1/13/12**	**4/19/12**
	Nuremberg	1/1/12	6/30/12
	Paris Geo	2/1/11	6/30/12
	Portage GQT	10/14/11	6/30/12
	Poznan CC	4/27/11	6/30/12
	Prague CC	1/1/12	6/30/12
	Quebec	**2/3/12**	**12/31/12**
	San Diego NHM	12/1/11	6/30/12
	Seattle PSC 2	1/17/12	6/30/12
	Sudbury	1/20/12	6/30/12
	Taipei AM	10/10/11	6/30/12
	Toyohashi I	9/1/11	6/30/12
	Victoria DCI	9/2/11	6/30/12
	Warsaw CC	4/27/11	6/30/12
SFTGS	**Norwalk**	**1/13/12**	**4/19/12**
Sharks3D	Bogota Mal	1/1/12	6/30/12
	Dallas MNS	11/2/11	6/30/12
	Davenport Put	2/1/12	6/30/12
	Galveston	1/1/12	6/30/12
	Hartberg	4/22/10	6/12
	San Diego NHM	12/1/11	6/30/12
SU	Pensacola NAM	12/15/11	12/15/12
	Victoria DCI	**2/10/12**	**3/9/12**
TA	Austin TSHM	3/18/11	9/18/12
	Birmingham AL	3/23/11	3/23/12
	Birmingham UK	11/1/11	11/1/12
	Boston MOS	3/18/11	3/18/12
	Branson	3/18/11	3/18/12
	Charlotte DP	3/18/11	3/18/12
	Chattanooga TA	9/30/11	9/30/12
	Chicago MSI	3/18/11	3/18/12
	Cincinnati MC	3/30/11	3/30/12
	Cleveland	3/18/11	3/30/12
	Columbus COSI	12/26/11	12/26/12
	Columbus GA	3/30/11	3/30/12
	Copenhagen	10/15/11	10/15/12
	Dearborn	10/1/11	10/1/12
	Denver MNS	1/27/12	1/27/13
	Des Moines	3/23/11	9/23/12
	Fort Worth	3/23/11	3/23/12
	Garden City	4/1/11	4/1/12
	Hague	3/18/11	3/23/12
	Harrisburg	**2/1/12**	**2/1/13**
	Hutchinson	3/23/11	3/23/12
	Jersey City	3/18/11	3/18/12
	Louisville SC	11/1/11	11/1/12
	Lubbock	3/18/11	3/18/12
	Lucerne	11/24/11	12/31/12
	Milwaukee	3/23/11	4/23/12
	Omaha Zoo	6/1/11	5/31/12
	Philadelphia FI	3/18/11	3/18/12
	Pittsburgh CSC	3/25/11	9/25/12
	Portland OMSI	6/15/11	12/15/12
	Raleigh	10/29/11	10/31/12
	Regina	**2/20/12**	**2/20/13**
	Sacramento Imx	1/20/12	1/31/13
	Saint Louis SC	3/23/11	3/23/12
	San Antonio 3D	9/30/11	9/30/12
	San Diego RHF	3/18/11	3/18/12
	Seattle PSC 2	12/20/11	12/20/12
	Shreveport	7/1/11	7/1/12
	Tampa MOSI	3/18/11	6/18/12
	Tijuana	10/29/11	4/30/12
	Toronto OSC	3/25/11	9/25/12
	Victoria DCI	11/1/11	11/1/12
	Washington NASM	6/1/11	6/1/12
	Winnipeg PP	9/30/11	9/30/12
	Zion	10/1/11	10/1/12
Tintin	**Raleigh**	**12/21/11**	**3/12**
ToFly	Taichung NMNS	1/1/12	12/31/12
	Washington NASM	7/1/76	
UWT3D	Albuquerque NMMMH	6/3/11	3/8/12
	Apple Valley Imx	**3/3/11**	**5/1/12**
	Atlantic City	**2/1/12**	**4/30/12**
	Berlin CS I	6/3/10	5/12
	Charleston CCAS	11/11/11	3/11/12
	Chongqing STM	10/20/11	11/20/12
	Cleveland	11/18/11	5/28/12
	Fort Lauderdale	2/11/11	3/10/12
	Houston MNS	**2/17/12**	**5/25/12**
	Kenner	9/1/11	9/1/12
	Krasnodar	8/17/11	8/17/12
	Memphis Pink	6/25/11	3/2/12
	Moscow BD KS	8/17/11	8/17/12
	Moscow DL KS	8/17/11	8/17/12
	Moscow Kar	8/17/11	8/17/12
	Moscow Khi KS	8/17/11	8/17/12
	Novosibirsk CP	8/17/11	8/17/12
	Portland OMSI	5/3/11	5/3/12
	Raleigh	**2/2/11**	**3/12**
	Saint Petersburg Kar	8/17/11	8/17/12
	Saint Petersburg KS	8/17/11	8/17/12
	Saratov CP	8/17/11	8/17/12
	Seoul 63	6/1/11	5/19/12
	Taipei MCRC	12/10/11	6/9/12
	Toluca Cpl	1/20/12	6/15/12
	Ufa CP	8/17/11	8/17/12
	Voronezh CP	8/17/11	8/17/12
	Yekaterinburg CP	8/17/11	8/17/12
VOTDS	Baton Rouge LASM I	3/1/11	3/1/12
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Baltimore MSC	6/1/11	7/31/12
	Birmingham UK	11/1/11	11/1/12
	Galveston	6/17/09	7/31/12
	London BFI	7/1/11	7/1/12
	Sudbury	5/1/11	4/30/12
WTTR3D	Columbus COSI	6/1/11	5/31/12
	Denver MNS	9/15/11	9/15/12
	Jersey City	7/1/11	7/1/12
ZionCany	Zion	7/1/08	

March 2012 by Theater

Theater	Film	Open	Close
Al Khobar	Arabia3D	6/23/11	6/22/12
	JTM	**10/11**	**4/12**
Alamogordo	Everest	10/10/11	4/30/12
Albuquerque NMMMH	**LastReef**	**3/15/12**	**3/15/13**
	UWT3D	6/3/11	3/8/12
Alexandria BA	**MOTN**	**1/5/12**	**6/5/12**
Amneville	SeaRex	2/23/11	6/30/12
Apple Valley Imx	**JohnCart**	**3/9/12**	**3/12**
	SeaRex	**9/9/11**	**3/1/12**
	UWT3D	**3/3/11**	**5/1/12**
Athens Eug	MOTN	5/3/11	5/2/12
Atlanta FMNH	GP	1/2/12	3/16/12
Atlantic City	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	UWT3D	**2/1/12**	**4/30/12**
Austin TSHM	TA	3/18/11	9/18/12
Baltimore MSC	Pulse	1/1/12	3/4/12
	RME	11/11/11	9/12
	WildOcea	6/1/11	7/31/12
Batavia GQT	MOTGL	1/14/11	1/13/13
	SeaRex	10/14/11	6/30/12
Baton Rouge LASM I	VOTDS	3/1/11	3/1/12
Beijing CSTM 3D	Everest	12/1/11	11/30/12
	MOTN	12/1/11	11/12
Berlin CS	AfricAdv	5/18/11	4/30/12
	LOF	5/18/11	5/18/12
	SeaRex	1/1/12	6/30/12
Berlin CS I	HaunCast	4/5/01	
	UWT3D	6/3/10	5/12
Birmingham AL	**LastReef**	**3/16/12**	**3/16/13**
	Rescue	1/12/12	7/12
	TA	3/23/11	3/23/12
Birmingham UK	**LastReef**	**3/15/12**	**3/15/13**
	Mummies	11/1/11	11/1/12
	SeaRex	10/22/11	6/12
	TA	11/1/11	11/1/12
	WildOcea	11/1/11	11/1/12
Bogota Mal	SeaRex	2/1/11	6/30/12
	Sharks3D	1/1/12	6/30/12
Bogota PA	**Journey2**	**2/10/12**	**3/12**
Boston MOS	Greece	10/1/11	9/30/12
	ROF	10/1/11	9/30/12
	TA	3/18/11	3/18/12
Bradford	**JohnCart**	**3/9/12**	**3/12**
Branson	MOTGL	3/17/11	12/31/12
	Ozarks	1/93	12/13
	TA	3/18/11	3/18/12
Bucharest CC	SeaRex	9/16/11	6/30/12
Cairo MEC	DinoAliv	1/1/12	7/1/12
Casablanca	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	JTM	12/1/11	11/30/12
Cathedral City	SeaRex	10/14/11	6/30/12
Chandigarh	GCA	1/1/12	12/31/12
Chantilly	FightPil	12/10/04	7/12
	JohnCart	**3/9/12**	**3/12**
	LOF	6/11/10	6/9/12
Charleston CCAS	UWT3D	11/11/11	3/11/12
Charleston SC	HOTB	1/4/12	9/3/12
Charlotte DP	Mummies	11/11/11	11/11/12
	TA	3/18/11	3/18/12
Chattanooga TA	**LastReef**	**3/1/12**	**3/1/13**
	TA	9/30/11	9/30/12
Chicago Imx	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
Chicago MSI	RME	10/7/11	9/12
	TA	3/18/11	3/18/12
Chongqing STM	UWT3D	10/20/11	11/20/12
Cincinnati MC	MOTGL	7/14/10	7/2/12
	RME	10/14/11	9/12
	TA	3/30/11	3/30/12
Cleveland	TA	3/18/11	3/30/12
	UWT3D	11/18/11	5/28/12
Columbus COSI	**Bugs**	**1/12/12**	**5/19/12**
	TA	12/26/11	12/26/12

Theater	Film	Open	Close
	WTTR3D	6/1/11	5/31/12
Columbus GA	TA	3/30/11	3/30/12
Copenhagen	CosmJour	10/14/11	3/30/12
	SeaRex	2/11/11	6/12
	TA	10/15/11	10/15/12
Corpus Christi	FightPil	2/3/05	7/12
	LOF	3/1/11	3/1/12
Dallas MNS	**Bugs**	**11/24/10**	**3/12**
	Dolphins	6/10/11	3/12/12
	Mummies	3/23/11	3/12
	SeaRex	5/26/11	6/30/12
	Sharks3D	11/2/11	6/30/12
Davenport Put	**LastReef**	**2/3/12**	**2/3/13**
	Sharks3D	2/1/12	6/30/12
Dayton	FightPil	12/3/04	7/12
	Rescue	6/17/11	6/12
Dearborn	Rescue	10/1/11	10/12
	TA	10/1/11	10/1/12
Denver MNS	DinoAliv	9/15/11	9/15/12
	MOTGL	6/6/11	6/30/12
	TA	1/27/12	1/27/13
	WTTR3D	9/15/11	9/15/12
Des Moines	Mummies	11/11/11	11/11/12
	SeaRex	1/6/12	6/30/12
	TA	3/23/11	9/23/12
Detroit SC	**Animalop**	**3/18/09**	**3/13**
Dickson City GE	MOTGL	2/1/11	1/31/13
Dongguan STM	Arabia3D	3/1/12	2/13
Edmonton TWS	Rescue	10/8/11	6/7/12
Erie	**Beavers**	**6/1/11**	**5/30/12**
Fort Lauderdale	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	SeaRex	9/5/11	6/30/12
	UWT3D	2/11/11	3/10/12
Fort Worth	BTBW	12/26/11	
	Dolphins	**1/13/12**	**3/8/12**
	TA	3/23/11	3/23/12
Fujisawa I	LOF	11/2/11	4/22/12
Galveston	Arabia3D	1/1/12	12/31/12
	Bugs	**10/11**	**5/12**
	Rescue	8/13/11	3/11/12
	SeaRex	**5/28/11**	**3/1/12**
	Sharks3D	1/1/12	6/30/12
	WildOcea	6/17/09	7/31/12
Garden City	TA	4/1/11	4/1/12
Gatineau	RME	9/30/11	9/12
Glasgow	FMTTM	6/6/09	5/31/12
Grand Canyon DCI	GC	11/1/99	12/13
Grand Rapids Cel	MOTGL	5/6/11	4/1/12
Hague	Dolphins	10/11/11	12/31/12
	TA	3/18/11	3/23/12
Hampton VASC	**HungGame**	**3/23/12**	**4/12**
	Journey2	**2/10/12**	**3/12**
	LOF	10/15/10	
	Lorax	**3/2/12**	**3/12**
Harrisburg	**TA**	**2/1/12**	**2/1/13**
Hartberg	SeaRex	7/1/11	6/30/12
	Sharks3D	4/22/10	6/12
Hartford CSC	Bugs	6/25/11	3/12
	LOF	7/8/10	6/30/12
	SeaRex	12/18/10	6/30/12
Hong Kong SM	SeaRex	9/1/11	6/30/12
Houston MNS	**UWT3D**	**2/17/12**	**5/25/12**
Houston MNS I	**SeaRex**	**2/2/12**	**6/12**
Huntsville USSRC	LOF	3/7/11	3/7/12
Hutchinson	TA	3/23/11	3/23/12
Indianapolis Imx	Rescue	1/20/12	5/31/12
Jackson MS	HOTB	12/1/10	3/12
Jakarta	**JTM**	**10/11**	**6/12**
Jersey City	TA	3/18/11	3/18/12
	WTTR3D	7/1/11	7/1/12
Kagoshima	SeaRex	1/2/12	6/30/12
Katoomba	WATE	6/1/97	
Katowice CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Kenner	UWT3D	9/1/11	9/1/12
Kolkata Cma	**JIAC**	**1/24/12**	**12/23/12**
Kolkata SC	Amazon	12/22/11	6/21/12
Koriyama I	SeaRex	1/23/12	6/30/12
Krakow CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Krasnodar	UWT3D	8/17/11	8/17/12
Kuwait SCK	Arabia3D	5/25/10	3/12
	JTM	10/11	3/12
	LastReef	1/26/12	7/31/12
	SeaRex	2/18/11	6/30/12
Lehi	DinoAliv	6/1/11	5/31/12
	DPTP	11/4/11	11/12
	Rescue	9/16/11	4/30/12
Leon Exp	SeaRex	12/1/11	6/30/12
Loch Lomond	LOLL	7/24/02	
Lodz CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
London BFI	DinoAliv	7/1/11	7/1/12
	JohnCart	**3/9/12**	**3/12**
	JTM	**1/1/12**	**6/30/12**
	Mummies	7/1/11	7/1/12
	WildOcea	7/1/11	7/1/12
Louisville SC	**AllAcces**	**1/23/12**	
	TA	11/1/11	11/1/12
Lubbock	Bears	9/23/11	3/31/12
	RME	**11/11/11**	**9/30/12**
	TA	3/18/11	3/18/12
Lucerne	RATW	11/1/10	12/31/12
	SeaRex	9/15/11	6/30/12
	TA	11/24/11	12/31/12
McMinnville	FightPil	3/21/07	7/12
	LOF	7/7/10	6/18/12
Melbourne MV	**Extreme**	**1/1/12**	**4/30/12**
	JohnCart	**3/8/12**	**3/12**
Memphis Pink	UWT3D	6/25/11	3/2/12
Milwaukee	TA	3/23/11	4/23/12
Mobile	SeaRex	1/28/12	6/30/12
Moscow BD KS	UWT3D	8/17/11	8/17/12
Moscow DL KS	UWT3D	8/17/11	8/17/12
Moscow Kar	UWT3D	8/17/11	8/17/12
Moscow Khi KS	UWT3D	8/17/11	8/17/12
Moscow Nes	LOF	10/17/11	10/31/12
Natick JF	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
New Delhi ICC	ND		
New Orleans	HOTB	8/29/06	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	MOTGL	2/23/11	1/13/13
	SeaRex	10/14/11	6/30/12
Norwalk	**BTBW**	**4/8/11**	**4/19/12**
	SeaRex	**1/13/12**	**4/19/12**
	SFTGS	**1/13/12**	**4/19/12**
Novosibirsk CP	UWT3D	8/17/11	8/17/12
Nuremberg	D&W3D	1/1/12	6/30/12
	OW3D	1/1/12	6/30/12
	SeaRex	1/1/12	6/30/12
Oklahoma City SMO	Extreme	9/4/11	3/5/12
Omaha Zoo	TA	6/1/11	5/31/12
Orlando SC	Animalop	5/15/11	5/15/12
	Arabia3D	8/20/11	9/15/12
Oulu	DinoAliv	1/1/12	12/31/12
Paris Geo	SeaRex	2/1/11	6/30/12
Penrith	**Mummies**	**9/1/10**	**4/30/12**
	Rheged	7/1/00	
Pensacola NAM	FightPil	6/8/11	7/12
	MOF	11/8/96	
	SU	12/15/11	12/15/12
Philadelphia FI	CRA	9/6/11	9/5/12
	TA	3/18/11	3/18/12
Pittsburgh CSC	RME	11/25/11	9/12
	TA	3/25/11	9/25/12
Poitiers Imax	Everest	12/17/11	1/13/13
Port of Spain	**JohnCart**	**3/8/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
Portage GQT	MOTGL	2/16/11	1/13/13
	SeaRex	10/14/11	6/30/12
Portland OMSI	TA	6/15/11	12/15/12
	UWT3D	5/3/11	5/3/12
Poznan CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Prague CC	**LOF**	**9/15/11**	**9/22/12**
	SeaRex	1/1/12	6/30/12
Quebec	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	SeaRex	**2/3/12**	**12/31/12**
Raleigh	BTBW	4/8/11	
	FON	9/11	3/12
	FON	**2/1/12**	**4/12**
	Hubble3D	1/1/11	3/12
	HungGame	**3/23/12**	**4/12**
	IronMan2	**1/12**	**3/12**
	JohnCart	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	Lorax	**3/2/12**	**3/12**
	MIGP	**12/16/11**	**3/12**
	TA	10/29/11	10/31/12
	Tintin	**12/21/11**	**3/12**
	UWT3D	**2/2/11**	**3/12**
Reading JF	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
Regina	Arabia3D	10/7/11	4/6/12
	TA	**2/20/12**	**2/20/13**
Reno Fleisch	**CRA**	**1/21/12**	**5/28/12**
	HOTB	6/1/11	5/31/12
Rochester MSC	MOTGL	4/17/10	3/12
	Mummies	4/11/11	4/8/12
	ROF	12/1/11	11/30/12
Sacramento Imx	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	TA	1/20/12	1/31/13
Saint Augustine	**HungGame**	**3/23/12**	**4/12**
	LOF	9/30/11	9/30/12
	Lorax	**3/2/12**	**3/12**
	Rescue	9/30/11	9/30/12
Saint John's JGC	DinoAliv	7/1/11	7/1/12
Saint Louis SC	MTTM	10/29/09	6/12
	TA	3/23/11	3/23/12
Saint Petersburg Kar	UWT3D	8/17/11	8/17/12
Saint Petersburg KS	UWT3D	8/17/11	8/17/12
Salt Lake City Clark	**HungGame**	**3/23/12**	**4/12**
	JohnCart	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	Lorax	**3/2/12**	**3/12**
San Antonio 2D	Alamo		
San Antonio 3D	LOF	3/16/11	3/1/12
	TA	9/30/11	9/30/12
San Diego NHM	SeaRex	12/1/11	6/30/12
	Sharks3D	12/1/11	6/30/12
San Diego RHF	AIWC	12/14/11	9/30/12
	CRA	12/14/11	12/9/12
	Dolphins	12/14/11	9/30/12
	JIAC	12/14/11	9/30/12
	LivingSe	12/14/11	9/30/12
	Rescue	1/6/12	4/20/12
	TA	3/18/11	3/18/12
San Jose Tech	Arabia3D	2/12/10	3/12
San Simeon DCI	HCBTD	8/17/96	
Saratov CP	UWT3D	8/17/11	8/17/12
Schenectady	Mummies	11/1/11	4/30/12
Seattle PSC 1	**HungGame**	**3/23/12**	**4/12**
	Lorax	**3/2/12**	**3/12**
Seattle PSC 2	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	RME	10/14/11	9/12
	SeaRex	1/17/12	6/30/12
	TA	12/20/11	12/20/12
Seoul 63	LOF	9/1/11	5/19/12
	Rescue	12/4/11	5/20/12
	UWT3D	6/1/11	5/19/12
Shanghai STM 3D	JTM	11/1/11	10/31/12
Shari	FSOS		
Shreveport	TA	7/1/11	7/1/12
Simpsonville GE	MOTGL	2/1/11	1/31/13
Singapore DC	Rescue	8/1/11	11/1/12
Singapore SC	CRA	3/1/12	6/30/12
	JIAC	1/1/12	4/30/12
Sinsheim	Arabia3D	10/20/11	12/31/12
	GCA	**10/31/09**	**12/31/12**
	LOF	4/7/11	4/14/12
Speyer Dome	Dolphins	1/12	12/12
	MOF	12/5/11	12/31/12
	MOTN	1/1/12	12/31/12
Spokane RP	Arabia3D	9/9/11	3/31/12
	Dolphins	7/1/11	6/30/12
	GCA	7/1/11	6/30/12
	JIAC	7/1/11	6/30/12
Stockholm	**LastReef**	**3/5/12**	**3/5/13**
Sudbury	Dolphins	7/15/11	6/30/12
	LOF	10/3/11	4/14/12
	SeaRex	1/20/12	6/30/12
	WildOcea	5/1/11	4/30/12
Suzhou SCAC	**Journey2**	**2/10/12**	**3/12**
Sydney WBS	**JohnCart**	**3/8/12**	**3/12**
Syracuse	MOTGL	7/2/11	7/1/12
Taichung NMNS	ToFly	1/1/12	12/31/12
Taipei AM	MOTGL	7/20/11	6/30/12
	SC	1/1/12	12/31/12
	SeaRex	10/10/11	6/30/12
Taipei MCRC	UWT3D	12/10/11	6/9/12
Taipei Mir	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
Tampa MOSI	CRA	11/11/11	5/10/12
	FlyMons	2/17/12	
	TA	3/18/11	6/18/12
Tempe Har	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**

Theater	Film	Open	Close
Tianjin STM	FMTTM	4/1/11	3/31/12
Tijuana	Animalop	7/1/10	7/12
	TA	10/29/11	4/30/12
Toluca Cpl	UWT3D	1/20/12	6/15/12
Toronto OP	Bugs	5/21/11	4/12
Toronto OSC	RME	10/1/11	9/12
	TA	3/25/11	9/25/12
Toyohashi I	SeaRex	9/1/11	6/30/12
Ufa CP	UWT3D	8/17/11	8/17/12
Vancouver TWS	**Arabia3D**	**11/25/11**	**11/25/12**
	DinoAliv	7/30/11	7/31/12
Victoria DCI	**Beavers**	**9/20/11**	**9/20/12**
	CRA	**2/10/12**	**3/8/12**
	RME	3/16/12	12/12
	SeaRex	9/2/11	6/30/12
	SU	**2/10/12**	**3/9/12**
	TA	11/1/11	11/1/12
Voronezh CP	UWT3D	8/17/11	8/17/12
Vulcania	Vulcania	2/22/02	
Warsaw CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Washington NASM	LOF	6/11/10	6/8/12
	TA	6/1/11	6/1/12
	ToFly	7/1/76	
West Nyack Imx	**JohnCart**	**3/9/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
Winnipeg PP	TA	9/30/11	9/30/12
Yekaterinburg CP	UWT3D	8/17/11	8/17/12
Zion	TA	10/1/11	10/1/12
	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BTBW	Born to Be Wild	2011	3D	IMAX
Bugs	Bugs!	2003	3D	SKF
CosmJour	Cosmic Journey	2012	3D	B&D
CRA	Coral Reef Adventure	2003		MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	K2
FON	Forces of Nature	2004		NGD
FSOS	Four Seasons of Shiretoko	1988		unk
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HungGame	Hunger Games, The	2012		LG
IronMan2	Iron Man 2: The IMAX Experience	2010		PPC
JIAC	Journey into Amazing Caves	2001		MFF
JohnCart	John Carter	2012	3D	WDP
Journey2	Journey 2: The Mysterious Island	2012	3D	WB
JTM	Journey to Mecca	2009		SKF
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
Lorax	Dr. Seuss' The Lorax	2012	3D	UP
MIGP	Mission Impossible: Ghost Protocol	2011		PPC
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
SC	Storm Chasers	1995		MFF
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
SFTGS	Search for the Great Sharks	1992		MFF
Sharks3D	Sharks 3D	2004	3D	3DEL
SU	Straight Up: Helicopters in Action	2002		SKF
TA	Tornado Alley	2011	3D	GSF
Tintin	Adventures of Tintin	2011	3D	PPC
ToFly	To Fly!	1976		MFF
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

March 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
45	TA	5	HungGame	2	ToFly	1	LivingSe
41	SeaRex	5	Lorax	1	AfricAdv	1	LOLL
28	UWT3D	5	WildOcea	1	AIWC	1	MIGP
21	JohnCart	4	HOTB	1	Alamo	1	MTTM
21	LOF	4	JIAC	1	AllAcces	1	ND
19	Journey2	4	MOTN	1	Amazon	1	OW3D
12	MOTGL	3	Animalop	1	Bears	1	Ozarks
11	Rescue	3	BTBW	1	CosmJour	1	Pulse
10	Arabia3D	3	Everest	1	D&W3D	1	RATW
9	RME	3	GCA	1	DPTP	1	Rheged
8	Mummies	3	WTTR3D	1	FlyMons	1	SC
7	DinoAliv	2	Beavers	1	FSOS	1	SFTGS
7	Dolphins	2	Extreme	1	GC	1	Tintin
7	LastReef	2	FMTTM	1	GP	1	VOTDS
6	CRA	2	FON	1	Greece	1	Vulcania
6	JTM	2	MOF	1	HaunCast	1	WATE
6	Sharks3D	2	Niagara	1	HCBTD	1	ZionCany
5	Bugs	2	ROF	1	Hubble3D		
5	FightPil	2	SU	1	IronMan2		

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www.3DEfilms.com

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IMERSA
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SHORTS

Star Trek 2 filming in 15/70

Although neither **Imax Corporation** nor **Paramount Pictures** have officially announced it yet, photos from a location shoot for the untitled next ***Star Trek*** film show that director **J.J. Abrams** is filming portions of it on 15/65 film with IMAX cameras. (*See photo on page 13.*) Set for a release on May 17, 2013, the film is the sequel to the 2009 reboot of the popular science fiction franchise, and brings back cast members **Chris Pine** as James T. Kirk, **Zachary Quinto** as Spock, **Karl Urban** as Dr. McCoy, **Simon Pegg** as Scotty, and **Zoe Saldana** as Uhuru.

The 2009 *Star Trek* was released in a DMR edition; the 2013 is reportedly also being filmed in 3D, although the camera shown in the pictures is an IMAX-MSM 2D camera, not the IMAX Solido 3D camera or a digital 3D rig.

This makes the fifth Hollywood film to be shot in part on 15/65, after ***The Dark Knight*** (2008), ***Transformers: Revenge of the Fallen*** (2009), ***Mission: Impossible — Ghost Protocol*** (which also used **Iwerks** 8/65 cameras), and this summer's ***The Dark Knight Rises***.

The Lorax clobbers *John Carter*

On March 2, ***Dr. Seuss' The Lorax*** opened in 3,700 domestic theaters and 269 IMAX screens, grossing a total of $70.2 million on all screens — the best opening weekend for any 2012 film to date — and about $5.4 million in the IMAX houses. This total puts it in the top third of all DMR films to date, although its per-screen average of $20,000 is in the lower half.

The following week, on March 9, **Disney**'s ***John Carter*** opened on 3,750 domestic screens, including 290 IMAXes, but grossed a disappointing total of $30.2 million, of which $5 million came from IMAX theaters. The space epic, based on the novels of **Edgar Rice Burroughs**, was directed by **Pixar** veteran **Andrew Stanton** and cost an estimated $250 million.

Imax adds new DMR titles

Imax Corporation has added several new DMR films to the 2012 release schedule. Opening April 4 in France and other Francophone countries only, ***Houba: On the Trail of the Marsupilami*** is an animated film based on a popular French television series. Produced and distributed by **Pathé**, which operates eight IMAX theaters in France, *Houba* is the first European feature film to be released in a DMR version.

Lynn Collins and Taylor Kitsch star in Disney's John Carter.

Ridley Scott's ***Prometheus***, a prequel of sorts to his *Alien* franchise, will be released by **Twentieth Century Fox** on June 8. It stars **Noomi Rapace**, **Michael Fassbender**, **Charlize Theron**, **Idris Elba**, and **Guy Pearce**.

Tim Burton's **Frankenweenie**, a feature-length remake of his 1984 stop-motion short, will open on Oct. 5. Produced and distributed by the **Walt Disney Company**, it stars the voices of **Winona Ryder**, **Catherine O'Hara**, **Martin Short**, and **Martin Landau**. Appearing in IMAX digital theaters only, it will be the first black-and-white Hollywood feature to be released in the IMAX format.

Skyfall, the next episode in the **James Bond** franchise, will appear in IMAX and conventional theaters on Oct. 26. Produced and distributed by **Columbia Pictures**, it stars **Daniel Craig** as 007 and **Judi Dench** as M, as well as **Ralph Fiennes** and **Albert Finney**.

Neihouse testing digital cameras

In early March, veteran GS cinematographer **James Neihouse** tested of a number of digital cameras in Houston, TX, presumably for **Imax Corporation**. On Twitter and Facebook, Neihouse described and depicted testing five digital cameras — the RED Epic, Phantom 65, Alexa M, Sony F65, and Canon C300 — together with an IMAX 15/65 film camera in the Space Station simulator at the **Johnson Space Center** and at other locations. He explained in a tweet that he was "evaluating [them] for possible large format capture system," but declined to provide *LF Examiner* with more detail or give us permission to reprint his pictures, some of which are at *InPark Magazine:* bit.ly/zCEqGl.

The prototype 3D rig used to shoot portions of Imax's ***Born to Be Wild*** used two Phantom 65 cameras.

Journey to Mecca shown in Jeddah

SK Films' ***Journey to Mecca*** was screened in Jeddah, Saudi Arabia, in early March, only the second time that a movie has been shown in public in that country since the 1980s. There are no movie theaters in Saudi Arabia, where men and women are not permitted to mix in public, and where religious authorities have characterized cinema an "absolute evil."

The premiere was arranged as part of the Jeddah Economic Forum by one of the film's key financiers, **Abdulraman Al-Zamil**, chairman of the Zamil Group, a Saudi-based industrial conglomerate. The screening, projected from a Blu-ray DVD, was held in a ballroom in the city's Hilton hotel for an audience of about 300 people. A screen separated male and female guests.

*(see **SHORTS** on page 17)*

Walt Disney Company